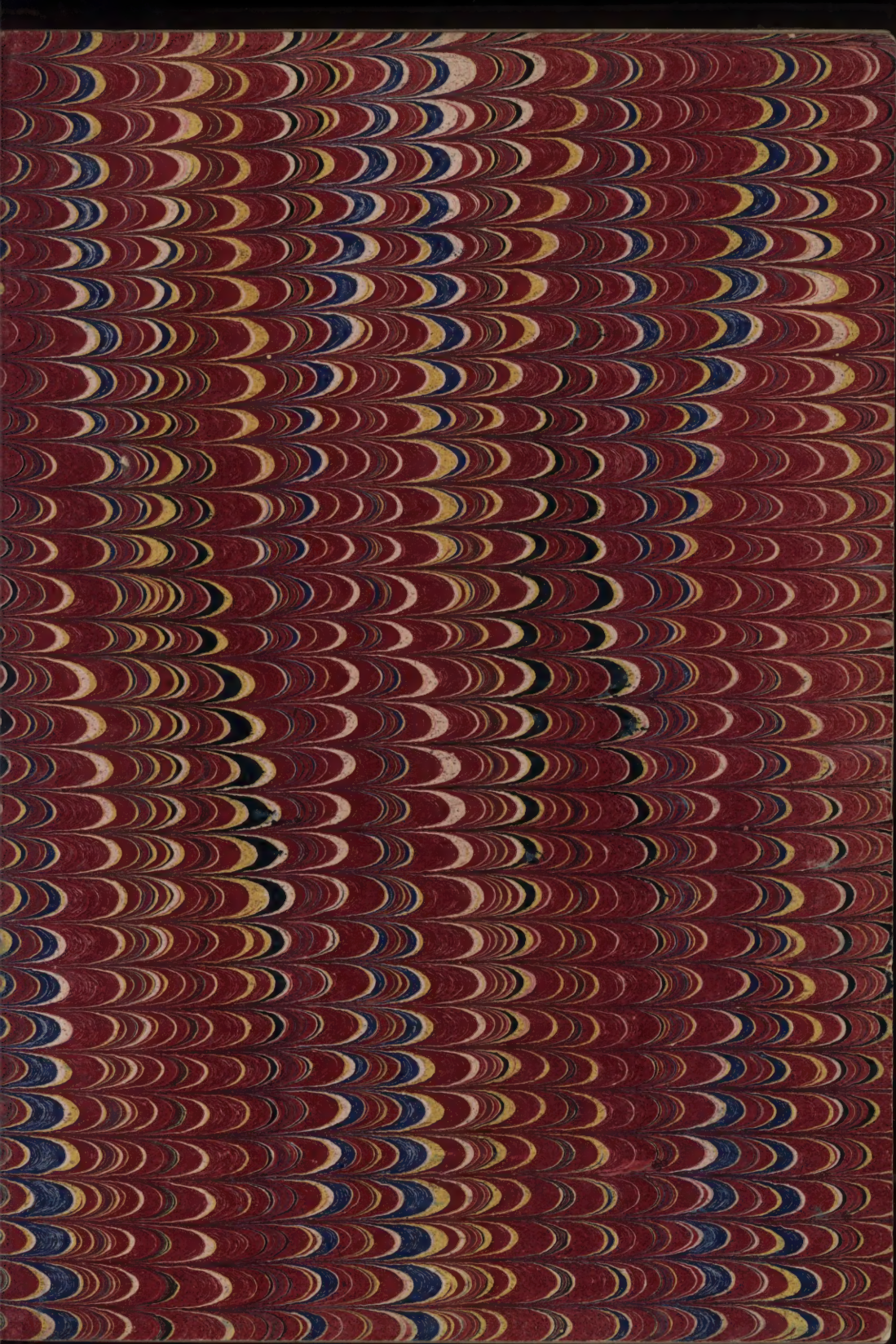
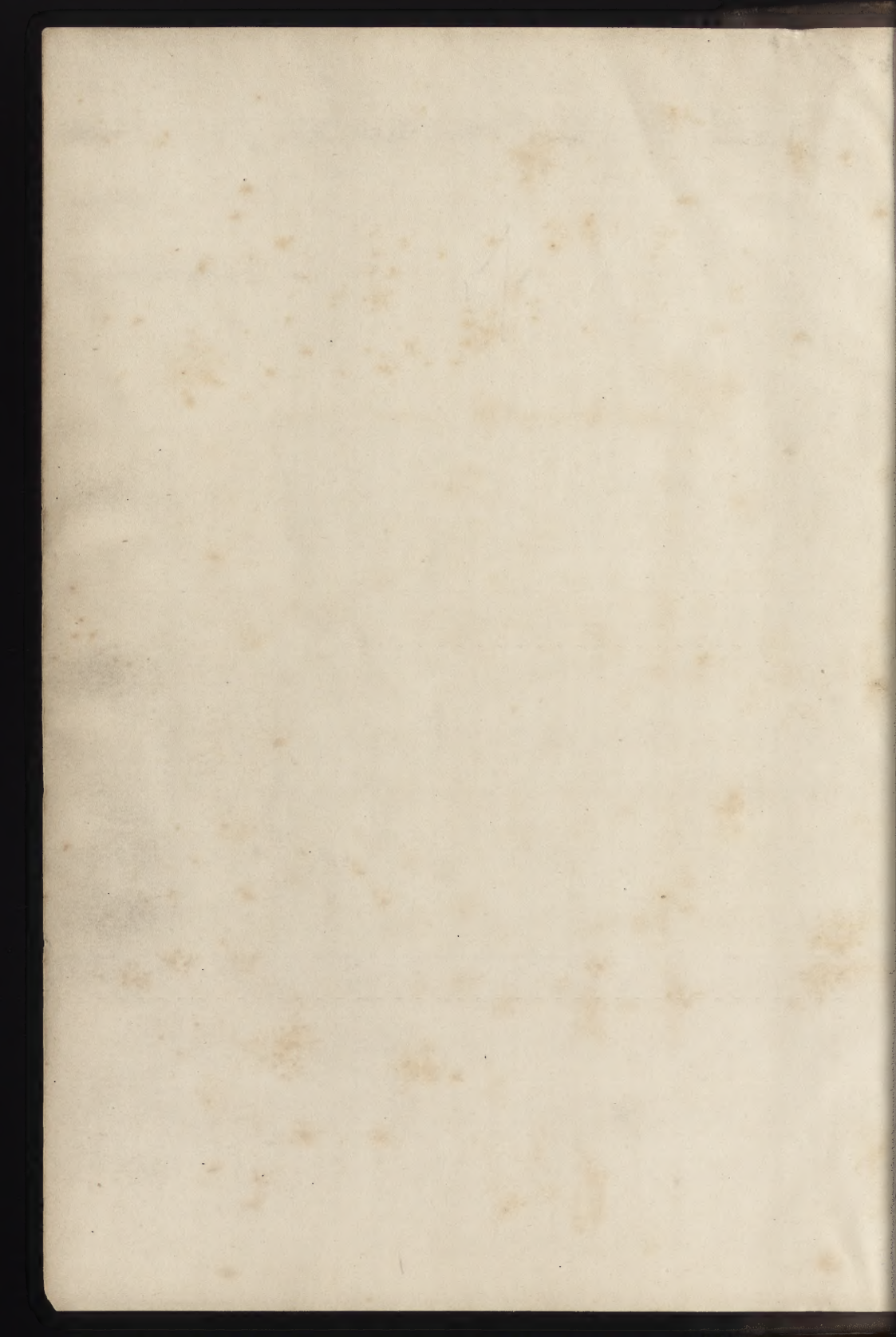




Richard Brinsley Sheridan.

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A DESCRIPTIVE CATALOGUE

OF THE

PICTURES

IN THE



DULWICH COLLEGE GALLERY:

WITH

Biographical Notices of the Painters.

BY

JOHN C. L. SPARKES,

HEAD MASTER OF LAMBETH SCHOOL OF ART, AND OF THE ART DEPARTMENT
OF DULWICH COLLEGE.

"The hearts of men which fondly here admyre,
Faire seeming shewes * * *
* * * may lift themselves up higher,
And learne to love with zealous humble dewty
Th' eternal fountaine of that heavenly beauty."

Spenser:—An Hymne of Heavenly Beauty.

BY ORDER OF THE GOVERNORS.

LONDON, 1876.

PRINTED BY WILLIAM CLOWES AND SONS, STAMFORD STREET AND CHARING CROSS.



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INTRODUCTION.

THE greater number of the pictures in the Dulwich Gallery were collected before 1807, by the celebrated picture-dealer, Noel Joseph Desenfans,* for Stanislaus, King of Poland. They were originally intended for a National Gallery at Warsaw; but the subsequent misfortunes of the King, which ended in the dismemberment of the Polish Kingdom, prevented the furtherance of the design, and after the death of the King in 1798, the pictures were left in possession of the Collector.

In 1802-3 Desenfans sold several of the pictures,† but added considerably to the collection before his death, which took place in July 1807. He left the whole of his pictures to Sir Peter Francis Bourgeois,‡ who, it is said, acting on a suggestion made to him by John Philip Kemble, made a will in 1810, by which he directed that his pictures (subject to a life interest of Mrs. Desenfans) should become the property of the Master, Warden, and Fellows of Dulwich College. He further left two sums of 10,000*l.* and 2000*l.*, for the care of the pictures, and for the purpose of extending the West wing of the

* See notice of Noel Desenfans in body of the Catalogue, p. 108.

† See Appendix A. (Extracts from his Introduction to the 2 vol. Catalogue.)

‡ See Notice of Sir P. F. Bourgeois in body of Catalogue, p. 16.

old College to provide for their reception. It is believed that he intended to have made further provision for the immediate prosecution of his desire to build and endow a Gallery at Dulwich, but he died before these wishes could be fulfilled.

With a view to the due preservation of the pictures, his chief executrix, Mrs. Desenfans,* generously left 500*l.* to the Master, Warden, and Fellows of the College; out of the interest of which an Annual Dinner was to be provided for the President and Council of the Royal Academy, on the occasion of their official visit to the Gallery. She also left plate and linen for use on the same occasions.

The Gallery was commenced in 1812, Sir John Soane being the Architect; it was finished in 1814; and in September of that year, just after the death of Mrs. Desenfans, the pictures were removed from 11, Charlotte Street, Portland Place, to the new Gallery at Dulwich. In March 1815, the bodies of Mr. and Mrs. Desenfans, and Sir P. F. Bourgeois, were placed in the Mausoleum attached to the Gallery, in accordance with their wishes.

The first Keeper of the Gallery was Mr. Ralph Cockburn; he was in charge of the pictures from October 1816, until his death in 1820. He was an engraver, and published a set of prints in mezzotint, or soft ground, coloured, of fifty of the pictures.

On January 26, 1821, Mr. Stephen Pointz Denning was elected Keeper, and had the care of the Collection until his death in 1864. Since that date the Governors of Dulwich College have had charge of the Gallery.

The Collection is open to the public every day, except Sunday, from 10 till 4 in winter, and 10 till 5 in summer.

* See Appendix B. Extracts from the Wills of Noel Desenfans, Sir P. R. Bourgeois, and Margaret Desenfans.



THE GENERAL PLAN OF THIS CATALOGUE is found in the 'Catalogue du Musée d'Anvers, 1849,' and reference has been made to that and subsequent editions of the same admirable book for the latest dates of Low Country painters, and others of that school.

The various Dictionaries of Painters, and the more recent Biographies and other works on the subject, have been consulted. The writer gratefully acknowledges much aid from 'The Epochs of Painting,' by R. N. Wornum, and from the Catalogue of the National Gallery, by the same author. Both works are stored with facts and references to authorities, and pass far beyond the achievements of any similar publications in these particulars as well as by the evidence of profound research shown on every page. In all cases extracts, when not acknowledged, are placed between inverted commas.

This section of the Catalogue must be imperfect, as every day brings to light some new fact respecting men whose works interest us all, but of whose private lives frequently little is recorded.



Using this Catalogue it is necessary to refer from the painter's name on the frame, to the corresponding name at the head of the page in the Catalogue, where the order is alphabetical.

The number on the picture-frame will be found in its proper order, in relation to the rest of the painter's works in the Gallery, below the biographical account of the artist.

If the number only of a picture is known, reference must be made to Table I. for the name of the artist corresponding to the number. The ordinary name by which a painter is known is the one given in the body of the Catalogue, but the correct names are inserted in alphabetical order in the Index, at page 240, Table III.

In the descriptions of the pictures, the terms "right" and "left" refer to the right and left sides of the picture as seen by the spectator when he is placed in front of it.

The history of each picture, so far as it has been recorded, is given after the description. The name of the engraver who has engraved it is also added in those cases in which it can be given with reasonable probability. In both these sections it is feared that the work must be imperfect, as a competent knowledge of engravings is the attainment of half a life; and to affix the engravers' names to each picture with absolute accuracy, is a result only to be hoped for in future editions of this book. It is even more difficult with regard to the history of the pictures; for from the loss of records and other causes, it is almost impossible to trace a connected line of possessors for many of the works.

The material on which each picture is painted has been noted. The size is measured within the frames as they now hang. In the case of pictures that have been enlarged, the original size is given in addition to the present size of the frame. The commercial value that a picture has reached has been noted whenever it could be ascertained; though in this section, as in others, more extended research would yield many more facts than this Catalogue contains.

The writer desires to record his thanks for the kind assistance rendered by Mr. T. F. Hodgkins, the attendant of the Gallery, on whose intimate knowledge of the pictures he has had frequently to rely.



THE CATALOGUE.

ALBANI.

BORN, 1578.

DIED, 1660.

ARANCESCO ALBANI was born in Bologna, March 15, 1578. He was a distinguished pupil of the Carracci, although he received his first instructions from Denis Calvert (Dionji). Albani's great excellence lay in the delineation of female and childish beauty, which talent was said to have been improved by the study of the charming models he possessed in his beautiful wife, Doralici Fioravanti, and their twelve lovely children. His subjects are generally fanciful and mythological: the figures of loves and graces painted by him are inimitable. Albani's work was so esteemed by the Carracci, that Annibale offered him 1800 scudi to assist him in the frescoes of the Farnese, &c., but Albani knowing that Annibale would himself receive but 2000 scudi, refused to accept more than 1000 as his share. This anecdote is honourable to both. Albani's work was always tasteful, clever, and ingenious: he executed several pieces from Ovid for the walls of the Verospi Palace, and being invited to the Court by the Duke of Mantua, he painted some fine pictures for that prince. This caused his fame to spread throughout Italy, and his works were eagerly purchased. In early life Guido Reni had been of some service to Albani;—they had been fellow-students, first under Calvert, and subsequently under Ludovici Carracci, and they remained firm friends throughout their lives. These painters were alike dis-

tinguished by the bright beauty of their work ; but Wornum says, "the ornamental, the sentimental, and the picturesque, characterise the works of Guido ; the fanciful, the romantic, and the pretty, characterise those of Albani." Sir Joshua Reynolds describes Albani's style as of a "poetical fancy, with beautiful airy colouring." The pupils of Albani were Andrea Sacchi, the two Molas, Carlo Cignani, his own brother Baptista, and others of less note ; he had no female pupils, for, like Guercino, he despised female talent. His works are very numerous : there are twenty-two in the Louvre. The "Three Marys at the Sepulchre," and two "Holy Families," have been engraved by Sir Robert Strange. His large pictures of sacred and mythological subjects, in churches and palaces of Italy, are of great merit, but it is on his small pictures of landscapes, with nude figures, that his reputation is chiefly founded. Albani died in Bologna, Oct. 4, 1660.

No. 80. SALMACIS AND HERMAPHRODITUS. The nymph of the pool, Salmacis, sits on the bank nearest the spectator, with her right leg in the water of the spring. The youth Hermaphroditus enters the pool from the opposite bank, farther in the picture, and on the spectator's right ; his attitude shows a reluctance to advance into the water. Behind him are two Cupids. Dark trees are distributed over the background ; the sky that is visible, is dark.

On Canvas. 1 ft. 11½ in. high ; 2 ft. 5 in. wide.

No. 165. THE HOLY FAMILY. Ascribed to Albani. The Virgin sits in the middle of the picture, in front of the spectator. She holds the child with her right hand ; she points with her left hand to the page of a book, which Joseph holds open, and at such an angle that she can read it by turning her head towards it. She is draped in the traditional colours of red and blue. The child sits on an amber-coloured cushion, which is on his mother's knees, and is placed in profile with regard to the spectator. He holds an apple in his left hand, and with his right grasps the edge of his mother's bodice. A dark foliage-covered background, with a glimpse of sky towards the left edge of the picture.

On Copper. 1 ft. 1½ in. high ; 10½ in. wide.

ALLORI. (COPIED BY BOURDON.)

BORN, 1577.

DIED, 1621.



RISTOFANO ALLORI, sometimes called Bronzino, was born in Florence, October 18, 1577. He studied under his father, Allesandro Allori, a portrait painter, who wrote a 'Treatise on Anatomy,' but taking a dislike to the school of Michael Angelo, of which his father was a zealous follower, he left home, and entered the studio of Gregorio Pagani, whose works he generally admired. Although Allori lived to middle age, his works are few: he was "fastidious in his execution, and exceedingly elaborate." The extreme delicacy of his style was well suited to portraits, and his landscapes were considered superior to those of other painters of his time in Florence. His talent for imitation was so great, that his copies of Correggio's Magdalen have been often taken for duplicates from the hand of the great Master. There is but one of Allori's works in the Louvre, "Isabella of Arragon at the feet of Charles VIII.," and one only, a portrait, in the National Gallery. Cristofano Allori died in Florence, 1621. The picture of "Judith with the head of Holofernes" is reckoned to be one of Allori's masterpieces, and has been engraved.

This copy is by SEBASTIAN BOURDON, a very able and versatile painter, who was born in Montpelier, 1616. He studied first under his father, and was gifted with such talent, that, at the age of fourteen, he painted a ceiling in fresco. After a short time passed under the tuition of a somewhat obscure painter, named Barthelemy, in Paris, he proceeded to Rome, and on his return, established his reputation by the celebrated picture of the "Crucifixion of St. Peter," which for many years occupied a prominent place in the Cathedral of Notre Dame, and was afterwards removed to the Louvre. This picture was painted in 1643, before Bourdon had attained his thirtieth year. He remained in Paris until his fear of the consequences of the Civil Wars induced him to leave that city, when he repaired in 1652 to Sweden, where he was appointed painter to Queen Christina. After a residence of some years, Bourdon returned to Paris, where he exercised his pencil on various subjects:—landscape,

genre, history, and portraits. Among the numerous pictures of his in the Louvre are two portraits of himself, represented with long hair flowing over his shoulders. Sebastian Bourdon was one of the original members of the old Academy of Painting in Paris, and was Rector at the time of his death, which happened May 8, 1671. Sir Joshua Reynolds speaks of Bourdon's "Return of the Ark from Captivity" as being "a fine example in which the poetical style of landscape may be seen happily executed," and this work is classed with the fine picture of "Joseph's Dream," by Salvator Rosa. Bourdon executed some fine etchings: the seven acts of Mercy are considered the best. He married a sister of Louis du Guernier, an enameller and miniature painter.

No. 343. JUDITH WITH THE HEAD OF HOLOFERNES.
(Copy by S. Bourdon. From the Original in the Pitti Palace, Florence.)

Judith is placed in the centre of the picture, with a sword in her right hand. She holds the head in her left hand, and seems advancing towards the left edge of the picture.

She is clothed in a yellow damask dress, a crimson mantle, white sleeves to the wrist; a white striped Algerian scarf is around her waist.

An older woman, with white drapery enveloping her head, occupies that space of the picture that is between the principal figure and the picture edge to the right.

A highly-finished copy of an original, which is almost photographic in its faithfulness to nature. The head of Holofernes is a portrait of Allori; that of Judith is the portrait of a mistress, La Mazzafierra, who was unfaithful to him, an event which probably prompted him to paint their heads in this apposition.

Engraved by Gandolfi.

On Copper. 11½ in. high; 9½ in. wide.





BAKHUIZEN.

BORN, 1631.

DIED, 1709.

BUDOLF BAKHUIZEN, the son of a government secretary in Embden, Westphalia, was born in that town, December 18, 1631. He was at first engaged in business as clerk to his father; afterwards, in 1650, he was placed with a merchant in Amsterdam, that he might acquire a knowledge of commerce. But he showed a greater talent for art; all his spare moments were spent in drawing, and his sketches of shipping finding ready sale, he was much encouraged in the pursuit of his art. Freeing himself from the counting-house of the Amsterdam merchant, he entered the studio of Albert von Evandingen, and after a few years placed himself under the tuition of Hendrik Dubbels, from whom he acquired such great facility, that he came to be reckoned the chief of the "Dutch painters who have represented rough seas on a large scale." Bakhuizen's favourite subjects were storms and wrecks, and he would often peril his own life, and the lives of the boatmen with him, by venturing to sea in violent weather to sketch from nature. His style is hard, and not nearly equal in merit to the style and manner of many modern marine painters; but he had several pupils and admirers, of whom the Czar Peter the Great was the most distinguished. He received instruction from Bakhuizen, visited him in his studio, and commissioned him to make a number of constructive drawings of ships. Besides drawing and painting, Backhuizen exercised his abilities on caligraphy, and not only invented a new method of writing, but himself gave lessons in the art. He died in Amsterdam, Nov. 7, 1709, aged 78. There are five of Bakhuizen's pictures in the Louvre, all sea-pieces, and four in the

National Gallery, of shipping. His portrait by Jacques Honbraken has been engraved, as also one containing the likeness of his fourth wife, Anne de Horgen, in medallion. Of his other wives, or of how many children he had, there is no mention.

No. 75. BOATS IN A STORM. A storm of wind has caught some Dutch river fishing-boats. Among them a large ferry-boat is trying to make head against the wind, but is too near the piles of an old pier, or remains of a campsheered bank. Three small boats, all to windward of the piles, are in the same condition as the ferry-boat, in danger of being swamped by the waves which are beating into the woodwork of the pier with violence. A number of people on a sandy bank or dam behind the pier are making their way against the wind to lend assistance to the endangered boats.

A church tower and the topmasts of small coasting craft show above the bank. On the left of the spectator the open river is seen, where two fishing-boats are beating down the stream. The view on this side is closed by the river's bank, on which is another church. There are dark storm-clouds, with a bright gleam of light on white clouds to the right.

On Canvas. 2 ft. $\frac{1}{2}$ in. high; 2 ft. 7 in. wide.

BEECHEY.

BORN, 1753.

DIED, 1839.



SIR WILLIAM BEECHEY was born at Burford in Oxfordshire, Dec. 12, 1753. His father intending him for the law, articed him to a conveyancer at Stow, in Gloucestershire; but the young man disliking the monotony of country practice, was shortly transferred to the office of Mr. Owen, of Tooke's Court, London. While with this gentleman, Beechey became accidentally acquainted with some students of the Royal Academy, whose studies so charmed him, that he at once sought for and obtained a substitute to serve out his apprenticeship, and in 1772 was permitted to enter the Royal Academy as a student. By the study of Sir Joshua Reynolds' works, and by following the good advice of his friend Paul Sandby, he soon made rapid progress, chiefly in portraiture, painting small historical picture and conversation pieces in the

manner of Zoffany ; but his first life-size portrait was not painted until 1781, during his residence in Norwich, where he had lived five years. On his return to London, Beechey took Vander-gucht's house, 20, Lower Brook Street, but as his fame increased he moved into more fashionable quarters. The patronage of the nobility led the way to royal patronage, and in the year 1793, when he was elected Associate of the Royal Academy, he was appointed portrait painter to Queen Charlotte. In 1798 he was commissioned by George III. to paint the large picture, now in Hampton Court, of the King and Prince of Wales reviewing the Dragoons, which work so satisfied His Majesty, that he bestowed the honour of knighthood on the painter, who was then elected a Royal Academician. Sir William Beechey was twice married, and had eight children : one of his sons, Captain Beechey, R.N., was a distinguished Arctic traveller ; another, W. H. Beechey, was known as the author of the 'Life of Sir Joshua Reynolds.'

Sir William Beechey died at Hampstead, Jan. 28, 1839. Celebrated as a painter whose works are remarkable for truth and simplicity, he was still more admired and esteemed as an honest and honourable man, and his death caused much regret.

No. 97. PORTRAIT OF CHARLES SMALL PYBUS, Esq.
Mr. Pybus was a Barrister-at-Law and Member of Parliament for Dover, and one of the Commissioners for the Office of Lord High Admiral from 1791 to 1795.

On Canvas. 2 ft. 5½ in. high ; 2 ft. wide.

No. 153. PORTRAIT OF JOHN PHILIP KEMBLE. The face is seen nearly full. Grey hair, dark deep-set eyes, aquiline nose, and firm, refined mouth. He wears a dark velvet coat and shirt ruffles ; hands crossed on a book, which rests on a table on the left.

On Canvas. 2 ft. 5 in. high ; 2 ft. wide.

This celebrated actor was the eldest son of Roger Kemble, the manager of a company of comedians at Prescot in Lancashire, at which place he was born in 1757. He was educated at Douay, and at an early age showed his powers of elocution. Believing that his father intended him for the priesthood, he returned clandestinely to England, and joining a travelling company, acted with great success at Liverpool, Edinburgh, York, &c. In 1793 he appeared at Drury

Lane in the character of Hamlet. He was manager of Covent Garden Theatre from 1802 to 1817, when he retired from the stage, after a long and honourable career.

He died at Lausanne on February 26th, 1823.

No. 356. PORTRAIT OF SIR P. F. BOURGEOIS, R.A. The face is three-quarters, towards the left. Grey hair and whiskers; white cravat, shirt-ruffles and waistcoat, and white ribbon belonging to an Order passes across it; a dark coat, and red curtain background. See his biography, p. 16. On the back of the panel on which this head is painted is a sketch by Sir Joshua Reynolds, described under his name, page 138.

On Panel. 2 ft. 5½ in. high; 2 ft. ½ in. wide.

BELUCCI.

BORN, 1654.

DIED, 1726.



ANTONIO BELUCCI was born 1654, at Lodigo on the Pieve, in Lombardy. He studied and worked in Germany. Under his master, Domenico Definico, he learned a good manner of handling and colouring, besides an elegant taste for historical composition, and his paintings soon procured for him general commendation. The Emperor Joseph I. invited him to his Court, and not only sat to him for his portrait, but appointed him his principal painter. After some years spent in Vienna, Belucci obtained permission to return to Lombardy, where he resided a long time in great esteem, not only on account of his merits as a painter, but also for his numerous personal acquirements. In 1716, says Walpole, he came to England, and executed many great works in this country. He painted a ceiling in Buckingham House, now Buckingham Palace, for which the Duchess of Buckingham, to whom it then belonged, paid him 500*l.*; and he was much patronised by the Duke of Chandos, for whom he worked in the Chapel of Canons. Belucci's chief excellence was, however, in the painting of small figures, and he frequently embellished the landscapes of Pieter Molyn (Tempesta). He delighted in strong contrasts of light and shade, but used them so skilfully that he never marred the beauty of his colouring. Late in life Belucci suffered much from gout; and when he had passed his seventieth year, pining for home, he returned to Lombardy, and there died in 1726.

No. 365. ST. SEBASTIAN AND IRENE. The half-length figure of the dead saint reclines on the shoulder of a woman, dressed in white; her right hand supports the body under the right arm. She holds a wooden cross and silver cup in the left hand. A piece of red drapery falls across the middle of the figure and under the arm, and upon a casque and piece of armour, which, with an arrow that is piercing the body, occupy the left lower corner of the picture. Irene holds the saint's left hand in her own, and delicately draws an arrow from his side with her right. She wears a golden cope lined with green. Golden-coloured clouds form the background.

This picture was presented to the gallery by the Rev. T. B. Murray, of Lincoln's Inn Fields, in April, 1852.

See notice of St. Sebastian under the heading of Guido, No. 339.

On Canvas. 4 ft. 8 in. high; 4 ft. 4 in. wide.

BERCHEM.

BORN, 1624.

DIED, 1683.

NICOLAS KLAASZE, better known by his nickname of BERCHEM, was born in Haarlem, 1624. His father, Pieter Klaasze, was his first instructor; his several subsequent masters were Van Goyen, Weenix, Jan Wils, Mojaert, Gubber, and others of less note. Berchem's chief excellence was in landscapes both large and small, embellished with figures and cattle; but he painted portraits, battles, and *genre*, excelling in all; and he likewise executed some very fine etchings. Eleven of this master's works are in the Louvre, and there are six in this gallery. The National Gallery possesses but two, one a very good specimen of his style. Berchem married the daughter of one of his masters, Jan Wils, a careful woman, who, it is said, on account of her husband's extravagance in the continual purchase of Italian drawings, allowed him but little money out of the proceeds of his labour; so that in the zenith of his fame, 1665, he hired himself out to work ten hours a day for as many florins. Nicolas Berchem died February 18, 1683, at Amsterdam, and was interred in the Westerkirk. His pictures were sold after his death for 12,000 florins, and his sketches for 800. His greatest imitator was Soolemaker, whose works are often taken for those of Berchem. The portrait of Berchem at the age of twenty, and that of his wife, painted

by Rembrandt, date 1644, are in the gallery of the Duke of Westminster at Grosvenor House.

No. 17. LANDSCAPE WITH FIGURES. The foreground is occupied by the bank of a small stream, up which a woman on a donkey is riding at walking pace. A man on her left. Goats precede, and cows follow her.

Below this point a man is seen fording the stream with his sheep. A cow and sheep which have not yet crossed are looked after by a man on the distant bank, down which is a road corresponding to the fording-place on this side. The bank of the other side is clothed with oaks and alders.

On the right the stream expands into a pool, on the farther side of which the rocky and earthy bank, covered with trees, closes the view.

Stormy clouds overhead show the gathering up of a wet day settling into a fine evening. Signed.

Engraved by R. Cockburn.

On Panel. 1 ft. 5 in. high; 1 ft. 9½ in. wide.

No. 132. A FARRIER SHOEING AN ASS. The foreground is occupied by a group of three sheep. A smith kneels and shoes the hind foot of a donkey, which turns his head back with objecting looks and ears towards the operator. A white-faced red cow feeds out of the donkey's panniers while he is thus helpless. A herdsman behind points this out to a woman on a donkey. She is dressed in a blue skirt and amber-coloured bodice; by her looks and gestures she tells the beast to move away from the stolen meal. Behind her is a herdsman with a goad. A huge Roman vault in ruins, covered with plants and hanging boughs, occupies two-thirds of the background of the picture. Within the shadow of this mass, on the left, two men are visible, one leads a white horse, one is lying asleep.

On the right a rocky path is seen winding about; on it is a woman on a donkey, with a child in her arms; a man by her side on foot, and a dog; they are followed by a shepherd, on foot. Sheep wander about the path and by the side of a stream running in a rocky bed. A country house on the right, in warm light on the side of a blue hill, completes and fills the distance. Cool morning light with a stormy sky. Signed.

On Canvas. 2 ft. 1½ in. high; 2 ft. 7½ in. wide.

No. 160. A WOOD SCENE. On the skirts of a beech wood is seen a foreground of a fallen tree and a boulder; beyond is a path overflowed with rain-water. A red cow with a white face, driven by a woman in a red skirt, black bodice, white head-dress and sleeves, comes towards the left edge of the picture down a pathway; the woman is attended by a man, who talks and gesticulates as he walks by her side, stepping out to keep pace with her. Farther to the right a man and a dog drive three cows, which turn in towards the centre of the picture. Three large trunks of ash-trees take the eye across

the canvas towards the right, where two horsemen canter, splashing through the water. The way turns from this side of the picture towards the left, where it disappears behind the rough ground and boulders, which form a bank on which smaller oak trees grow. A cow walks alone up this pathway. A warm, cloudy sky. Signed.

Lent to the Royal Academy in 1854.

On Canvas. 3 ft. 10 in. high; 2 ft. 10 $\frac{1}{2}$ in. wide.

No. 198. LANDSCAPE WITH FIGURES. (Ascribed to this painter.) In the foreground, close to the frame, is a pool, in which a kneeling woman washes linen. She speaks to another woman, who stands in the middle line of the picture holding a basket of washed clothes under her left arm; her brown petticoat is partly covered by a tucked-up black dress; a red waistbelt confines another coloured upper garment with short sleeves. The kneeling figure has a red skirt, with her dress tucked up at her back. Behind her, on the left, are a goat, and a red cow with a white face turned towards the edge of the picture. A brown cow rests her nose across the back of the red cow; behind them a herdsman in a slouch hat. A ruin, with large blocks of stone and rank growths, behind a part of which a donkey's head and a man's face are partly seen, fills up the right of the picture. On the left a valley. A worn rock or hill with a grey top, comes against a cloudy sky; a strip of warm light passes behind the hill top. Signed.

On Panel. 1 ft. 1 $\frac{1}{4}$ in. high; 1 ft. 5 in. wide.

No. 200. LANDSCAPE WITH CATTLE AND FIGURES. A beautifully coloured view from Northern Italy or South Tyrol. In the foreground is a woman, dressed in a blue skirt, amber-coloured bodice with white sleeves, showing the elbow, who rides on a donkey, which also carries a sack of corn; on the woman's right a dog trots beside the animal. On her left hand is a herdsman in leather jacket and slouch hat; he has a wallet slung around him, and walks by the woman's side, and points with his left hand across her donkey to a woman who is fording a stream on the extreme left of the picture. The latter holds up her red skirt with her right hand, using a stick with her left, her arms are bare to the elbow; a baby is in a bundle at her back. A white cloth serves as headdress. She drives before her a goat, a red cow with a white face looking out of the picture; behind is a second cow, quite white. They pass close behind the donkey of the advancing figure first described.

Farther to the right of this central group is another cow, stopped by a herdsman in a blue cloak, who contemplates the group in front of him while resting on his goad. The landscape is a bank, extending from the left edge of the picture, and half-way up that edge, to the middle distance, where it softens off into the plain. It carries three clumps of trees; one, the nearest, is a mere bush.

The middle distance has a cottage half-plastered below and of stone above, with small out-buildings in front. In the extreme distance is a "scar" of moorland of softened form. A clear western light illumines the whole with a summer evening's softness. Clouds are on the hill; the western sky is clear. Signed.

Engraved by Dequevauviller and by R. Cockburn.

This picture was No. 18 in Smith's Catalogue, called "Le Soir," a companion to the one below.

On Panel. 1 ft. 1½ in. high; 1 ft. 5½ in. wide.

No. 209. LANDSCAPE WITH CATTLE AND FIGURES AT A FOUNTAIN. The principal object in the picture is the so-called fountain—a curious structure surmounted by a broken architrave, in the gap of which is a bust, on a shield-shaped pedestal. Two pilasters, one on each side of a niche, complete the elevation of this unique piece of architecture. A large stone basin at its base gives occasion for the assembly of animals and figures. The immediate foreground to the right is occupied by a rock, beyond which is a kid facing the spectator. To the left of this, and exactly in the middle of the foreground, is a goat which is being milked by a milkmaid in a blue skirt, yellow bodice, white sleeves to the elbow, and a white handkerchief about her head and shoulders. She turns her head to the left in conversation with another milkmaid, who, having set down her pail and its yoke, stands and talks with moderate gesticulation to the first girl; her red skirt is covered with a white apron; she has a slaty-grey bodice with long sleeves. A red cow close behind her has drunk at the basin and now quietly ruminates. A dog on this side and a sheep beyond the cow, fill this portion of the foreground; still beyond these to the left, are two cows lying down, and one standing sheep.

A woman kneels on the edge of the tank engaged in washing something, as it seems, and a white cow half turns towards the spectator, while her body is towards the tank. Behind this animal a woman is seen in red bodice, with white sleeves, handkerchief and cap, riding on a donkey; a man in slouched hat walks by her side.

The landscape behind the fountain consists, in the first place, of a bank of bushes; beyond this are furze-covered hills, which dip away to the horizon by a broken line of bank and bushes. On the left, the rugged ground leads to a similar bank in the blue distance. A clear western light glows from a sky partly covered with warm summer clouds. Signed.

Engraved by Dequevauviller and by R. Cockburn.

This picture is No. 17 in Smith's Collection, called "Le Midi"; sold in Paris in 1768 for £160, worth 400 guineas.

On Panel. 1 ft. 2¼ in. high; 1 ft. 6¾ in. wide.

BERRETTINI.

BORN, 1596.

DIED, 1669.



Pietro Berrettini de Cortona, a painter, writer, and architect, was born November 1, 1596, at Cortona, in Tuscany. His masters were Andrea Comodi and Baccio Carpi, or Ciarpì, whom he excelled in every branch of his art, and subsequently acquired

a brilliant reputation. His florid compositions gained for him a host of imitators, both in Rome and Florence, and as the great leader of the school of the machinists he became the popular rival of Andrea Sacchi. This style of painting, especially in frescoes, obtained extraordinary celebrity during the times of Popes Urban VIII. and Innocent X., and Wornum observes that, "Cortona was one of the most active agents of the decay of painting in Italy in the 17th century." His colouring was "bright and beautiful," with great variety, but his imitators were far behind him, and frequently produced effects far from pleasant by exaggeration of his mannerism; an example of this exaggeration is at Hampton Court, the "Triumph of Bacchus," by *Ciro Ferri*. Cortona's chief frescoes are the ceiling of the Palazzo Barberini at Rome, and those in the Pitti Palace in Florence. In the Louvre are seven of his works, chiefly subjects from sacred history. Cortona died in Rome, May 16, 1669.

No. 161. VESPASIAN REWARDING HIS SOLDIERS. The emperor sits on a raised seat on the right; he leans forward and gives a golden-leaved crown, or wreath, to the soldiers as they come up to him. An officer, crowned, stands near the men, his back to the spectator; men are crowding up from the distance, with standards and a banner. A round temple is on the left. A woman in ample blue and red drapery, and beside her a man, sit amid a quantity of spoil, such as a battering-ram, helmets, armour, vases, &c. A blue, curdled, thundery-looking sky.

This picture has been attributed to the hand of Sebastian Ricci.

On Canvas. 2 ft. 11 $\frac{3}{4}$ in. high; 2 ft. wide.

No. 164. SAINT LAWRENCE. A kneeling figure, richly clad, with a palm-branch in his right hand; his left holds his gridiron. He kneels towards the left, but the head is turned upwards and away, towards the right.

On Canvas. 1 ft. 2 $\frac{3}{4}$ in. high; 11 $\frac{3}{4}$ in. wide.

No. 318. ST. MARTHA TRIUMPHING OVER THE IDOLS. The saint kneels on the steps outside a heathen temple; the columns of the portico are seen behind; her body is turned towards the spectator, her face uplifted to heaven, her hands crossed, and both cover her heart, in the conventional attitude understood to mean devotion or resignation. Her hair, around which is a slight golden nimbus, blows about over her golden-coloured dress; this covers a white skirt and sleeves, a blue cloak, all blown about in the gust of wind which accompanies the supernatural power that has overthrown the idols. These are but partly seen, as a smoke or cloud, edged with

light, hides all detail; nevertheless, a tripod is visible, off its balance, with its spoke and fire driven earthward; a priest is seen raising himself from the ruins. To the right two other figures, one certainly a priest with a bay-wreath on his head, stagger away with wild looks turned back on the scene of destruction. In the distance, across a field, are a pediment of a temple shaded by a tree, and an obelisk, a lake, and a hillside, with blue sky above.

At the top of the canvas, five angelic heads are dimly seen, peering through the golden clouds and looking down on the saint, who with upturned glance welcomes the assurances of support and comfort which are thus brought to her.

This picture was No. 17 in Desenfans' Catalogue.

On Canvas: 3 ft. 9 in. high; 2 ft. 9½ in. wide.

BOTH.

BORN, 1610-11.

DIED, 1656.

JAN AND ANDRIES BOTH, born in Utrecht, were the sons of a painter on glass, who, not esteeming himself of sufficient capacity to afford them the necessary instruction, placed them when very young in the studio of Abraham Bloemart. From their master they went to France, thence to Italy, making a sojourn of some years in Rome. They lived together and worked together, Jan painting landscapes, and Andries embellishing them with figures, until the year 1650, when Andries was accidentally drowned in a canal in Venice. This misfortune caused his brother Jan so much grief, that he immediately returned to his native town Utrecht, and there died six years after Andries, in 1656. These masters acquired eminent rank among the painters of Holland. A fine example of their work is in the National Gallery. Polemberg sometimes added the figures to the landscapes of Jan Both, whose morning scenes are reckoned the best, for their close imitation of the beauty of nature. Jan and Andries were both engravers; their works are not numerous. Abraham Willaerts painted the portrait, which has been engraved.

No. 30. A LANDSCAPE WITH FIGURES. A wooded bank passes from right to left into the picture, brightened by a gleam of

light ; a figure is washing his feet in a pool which, with rocks, forms the foreground of the picture. Another figure stands near, with a wretched dog. Three cows find their own way home by the right edge of the pool, past the steepest part of the bank. Farther is a man baiting three pack-mules from a box of hay on four legs. The road passes on into the picture towards the left ; it is bordered with bushes. A slope in a park half conceals a house behind trees, which serve to fill up a second bank.

Blue fair-weather distance and summer sky. Signed.

Engraved by R. Cockburn.

This picture may be No. 113 of Smith's Catalogue.

On Canvas. 1 ft. 9 in. high ; 2 ft. 1 in. wide.

No. 36. LANDSCAPE WITH CATTLE AND FIGURES. On the right a mountain stream flows directly out of the picture ; rocks and boulders occupy the foreground. A sandy mound is crowned by a huge Tor, a principal feature in the picture. Behind this, a long gently-falling line of hills dies away to the left, with cold, grey, long evening shadows down the slopes.

Copse-wood and a large timber tree occupy the space to the right edge of the picture. The Tor before mentioned occupies the middle of the picture, and is seen between a group of trees to the right and another on the left bank of the stream, formed by two large and two small oaks, with some other trees. A road on the left leads into the plains beyond at the foot of the hills. At the edge of the road are two beggars resting ; a man on a donkey passes a man on foot, who drives a cow towards the front. Beyond, a traveller speaks with a packman who rides on a donkey, and is followed by another laden, and driven by a man. A low bank closes in the extreme left of the picture.

A middle group is formed by two men, who lead and drive a white horse over the boulders and across the stream beyond the oaks.

Clear sky, with clouds over the hills. Signed.

On Canvas. 2 ft. 4 in. high ; 3 ft. 7 in. wide.

No. 41. A PIECE OF ROUGH GROUND NEAR A LAKE. A stream finds its course through stony puddles, and drops away through the foreground of brambles. A bank runs parallel to the picture's edge, on which are two clumps of trees. Two other trees fill the corner to the right. Behind is seen a hill, and a series of hills, all passing away into the summer distance. The lake is to the left. A man, partly hidden by a rock in front, drives a laden donkey and a cow ; behind him a man drives two cows. Farther back still, two men converse at the foot of the bank ; another, with a bundle over his shoulder, prepares to descend the bank. The sun is on the right ; bright summer, with filmy clouds flying about.

On Canvas. 1 ft. 9½ in. high ; 2 ft. 2½ in. wide.

No. 199. LANDSCAPE AND FIGURES. A road leads from the foreground into the picture and down hill ; a waggon drawn by two oxen, the more visible one white, is passing down it. The

immediate foreground is occupied with a donkey lying on the ground, and a red mastiff sniffing at his nose. Behind them a man, in red sleeves, sheepskin coat, and black hat, drives a grey horse towards the road in the middle of the picture. The bank on the left is covered with copse-wood and small timber trees. The middle distance is a warm ochre-coloured heathery hill, with a small castle tower on its top. In the middle of the canvas is a distant blue mountain. A summer sky with evening light, with filmy clouds behind the trees on the bank. Over all is a delicate effect of hot weather.

Engraved by R. Cockburn.

This picture is No. 114 in Smith's Catalogue.

On Canvas. 1 ft. $7\frac{1}{2}$ in. high; 1 ft. $3\frac{3}{8}$ in. wide.

No. 205. A LANDSCAPE. A road passes into the picture by the edge of a lake, the water of which is hidden by a clump of dark bushes at the left edge; at the head of the water there is a stretch of meadow with hedges about it. A grey hill fills the distance. In the foreground a man waters a pack-horse from a pail.

A man rides sideways on another horse into the picture. Behind is a shed and a horizontal paling under a young ash tree. In the middle distance a man drives three cows home. A clear summer sky, with a film of cloud. A beautifully-painted brilliant picture; the sun just out of the picture.

Engraved by R. Cockburn, and by Barns; in the Poullain Collection.

This picture is No. 115 in Smith's Catalogue, where it is valued at 80 guineas.

On Panel, 1 ft. $5\frac{1}{4}$ in. high; 1 ft. 3 in. wide.

BOURGEOIS, R.A.

BORN, 1756.

DIED, 1811.



SIR PETER FRANCIS BOURGEOIS was born in St. Martin's Lane, London, 1756. He was descended from a Swiss family of good position, who came to reside in England in consequence of reverse of fortune. Bourgeois's father carried on the trade of a watchmaker, and as he became rich determined to place his son in the army; this intention was strengthened by the promise of a commission by Lord Heathfield, and young Bourgeois attended drill, parade, and reviews. At this time, however, the influence of Noel Desenfans had decided his choice; he determined to be a painter, and receiving the approval of Sir Joshua Reynolds and Gainsborough for some early productions, he placed him-

self under the instruction of Louthembourg, where he quickly acquired sufficient knowledge to bring him some reputation as a painter of landscapes, battle-scenes, and sea-pieces. In 1776 he left England to travel through Italy, France, and Holland, and on his return exhibited several of his works in the Royal Academy. Having visited Poland while on his journey, he was favourably received by the King, who conferred on him the Order of Merit, which knighthood was subsequently confirmed by George III. In 1787 Sir Francis was made an Associate of the Royal Academy, and in 1793 he was elected a full member; and shortly after, while yet in the full vigour of life, he retired from the active pursuit of his profession to occupy himself in the arrangement of the collection of pictures bequeathed to him by his friend Noel Desenfans. The death of Sir Francis Bourgeois was caused by a fall from his horse, January 8, 1811, and his remains are deposited in a mausoleum attached to the Dulwich Gallery, with those of his friends Mr. and Mrs. Desenfans. Bourgeois was chief landscape-painter to George III., and had received the appointment of painter to Stanislaus, King of Poland.

No. 4. LANDSCAPE AND CATTLE. A winding river. On the nearest bank some cows are wandering down towards the water; three cows and a calf are already standing in it. The bank across the water, on the left, has a clump of alders, and the distance beyond and to the right is made up of fields, which pass into low hills. A grey sky, with a stormy cloud in the left top corner of the canvas.

On Canvas. 2 ft. 9½ in. high; 4 ft. 8½ in. wide.

No. 20. A FRIAR KNEELING BEFORE A CROSS. The kneeling figure is on a mountain side. An arm of the cross sticks out on the left edge of the picture.

On Panel. 6 in. high; 4½ in. wide; arched top.

No. 23. VIEW ON THE SEA-SHORE. A low cliff or bank, of earthy form and texture, runs in perspective from the middle of the right side of the picture to the horizon near the left side. A team of two oxen yoked, and a horse leading, pull a waggon up the edge of the cliff, and are seen against the sky. The beach forms the foreground; on a portion rather raised from the general level, there is a man on horseback, with another apparently coercing a loose horse, and farther to the right another man, mounted, is leading a second horse; these are cut off by the edge of the canvas. A grey stormy sky; grey-blue towards the cliff.

On Canvas. 3 ft. 3 in. high; 4 ft. ¾ in. wide.

No. 24. SOLDIERS (A sketch). An officer, in white trousers, green coat, hat and feathers, steps across the picture, his sword in his left hand; with his right he points the way onward to a round-headed soldier, who climbs up the bank on which his officer stands.

On Panel. 6 in. high; $4\frac{1}{2}$ in. wide.

No. 25. A MAN HOLDING A HORSE. A spirited sketch. A man in the dress of a cavalier holds a prancing horse, whose head is from the spectator.

On Canvas. 8 in. high; 6 in. wide.

No. 38. LANDSCAPE WITH CATTLE AND FIGURES. A mound is the middle object: on it a bull, two cows, a calf, and some sheep. The arm of a lake flows up to the base of the mound on the left. On the right, and this side of the mound, a group of three cows and the head of a fourth are seen. A birch tree is in the right corner. A boy with a stick, quite in the corner, encourages two dogs to play. The lake is in the middle of the picture; on its distant margin is a castellated building, with a bridge near it, and beyond is seen a rising country, which ends against the sky in a low hill like a down or moor. Clear sky, but filmy towards the right.

On Canvas. 3 ft. $3\frac{1}{2}$ in. high; 4 ft. 1 in. wide.

No. 57. RELIGION IN THE DESERT. A female figure in white drapery reclines, with extended arms, on a sea-shore. The water is breaking among boulders and rocks on the left. Cliffs rise above her head on the right. A cup and crown of thorns are on the sand by her side. A dark, nearly black sky.

On Canvas. 3 ft. $1\frac{1}{2}$ in. high; 3 ft. $11\frac{3}{8}$ in. wide.

No. 59. LANDSCAPE WITH CATTLE. (After A. Cuyp.) On the left is a large heavy clump of trees, under which, but towards the edge of the picture in shadow, are two sheep and two cows, these latter cut off by the frame. A bank or hedge of foliage extends across the middle distance of the picture, quite to the foot of an earthen bank or scar, on the right side of the composition. A road passes into the picture from the foreground edge, and on the dried-up grass at its margin a flock of ten sheep is grazing or resting, all in the sunlight. On a bank in the right corner of the picture, a shepherd sits and takes off the boot from his right foot, which is across his left knee for this purpose. His dog is near him, but cut off at the middle by the picture-frame. His hat and spud are on the ground near him; he is dressed in brownish coat, with legging-breeches; a red drapery passes over his right shoulder. The distance is of fields and earthen, bank-like hills, under a clear, grey, fine-weather sky.

On Canvas. 2 ft. 7 in. high; 3 ft. $6\frac{1}{2}$ in. wide.

No. 74. LANDSCAPE WITH FIGURES. A cavalier in a red jacket, mounted on a grey horse, rides into the picture on the left. A soldier in helmet, breast-plate, and cuisses, with yellow leg-coverings, holds a white flag with a red corner, and converses with the horse-

man. A soldier lies on the ground; a buckler is beside him. A blasted beech tree on the right; behind, a dark hill and cloudy, humid sky, with a peep of blue distance.

On Canvas. 2 ft. $\frac{1}{2}$ in. high; 2 ft. $5\frac{1}{2}$ in. wide.

No. 82. A FUNERAL PROCESSION OF WHITE FRIARS. The background is mountainous; in the middle distance a lake is seen; clouds are down on the hills. The procession comes out from a beech wood on the right. The first part reaches the left margin of the canvas, and is led by three boys with candles, followed by one with a crucifix; then a friar with a book, chanting; then four other friars carrying the bier, on which the dead body is placed. This is followed by the rest of the procession, which has not quite emerged from the wood.

This picture was No. 179 in Desenfans' Catalogue.

On Canvas. 4 ft. 4 in. high; 6 ft. 9 in. wide.

No. 88. A TIGER HUNT. A rough rocky mountainous district, with blasted pines scattered about, serves as background for the picture. In the foreground a man in a turban, red jacket, and green trousers, mounted on a piebald horse, spear in hand, plunges at a small tiger; dogs are on the left. Behind is a brown horse, riderless, a man on foot, and another killed, lying with his head towards the spectator. A second small tiger springs on his body.

On Canvas. 3 ft. $8\frac{1}{4}$ in. high; 4 ft. 7 in. wide.

No. 91. A SKETCH. Two girls are reading under the shade of large trees, the trunks of three of which are close to them. Behind them are sheep, and in front is the sheep-dog, all in peaceful mood. A young man is on the left, lying face downwards, his head on his hands, his elbows on the ground; he looks up to the girls' faces. A large tree-trunk occupies the left foreground. A blue grey sky.

On Canvas. 1 ft. 5 in. high; 2 ft. 6 in. wide.

No. 95. TOBIT AND THE ANGEL. The angel, in white, presses on with the young Tobit, in red, who carries a fish in his left hand. Dark sky and distance; a brown picture.

On Panel. Circular, $7\frac{1}{2}$ in. diameter.

No. 96. LANDSCAPE AND CATTLE. Two cows; one, a red cow, is lying down, while another, somewhat to the right, is grazing. A bank of earth, a pool, and a clump of trees, with a cloudy white sky, make up the composition.

On Canvas. 1 ft. 9 in. high; 1 ft. 5 in. wide.

No. 109. A SKETCH. Troopers are crossing a bridge. An officer rides after them; he has a red coat, and rides a grey horse. Grey sky.

On Canvas. 1 ft. $2\frac{7}{8}$ in. high; 2 ft. $1\frac{1}{8}$ in. wide.

No. 127. CUPID. A child on a seashore fingers the point of an arrow; a quiver and bow lie under him. Behind, all is dark cloud.

On Canvas. 1 ft. 7 in. high; 2 ft. 8 in. wide.

No. 368. PORTRAIT OF SIR PETER FRANCIS BOURGEOIS, Kt., R.A., founder of this Gallery. The head is a three-quarter view looking towards the right, painted in a grey key; white cravat, brown coat. A painted oval in a square frame.

On Canvas. 1 ft. 10½ in. high; 1 ft. 7½ in. wide.

No. 370. A VIEW ON THE SEASHORE. A team of three grey horses, harnessed to a cart, are on a mound of sand; two men load the cart with sand. A man on one horse chasing another is seen to the left, down by the water's edge. The sea is behind all; a sunset effect over it. The right margin of the picture closed by a huge clay-bank.

Canvas. 2 ft. 10½ in. high; 4 ft. 8½ in. wide.

No. 371. SACRIFICE (of Iphigenia?). In foreground, by a tripod, is a bearded priest; the victim, a young girl with bare shoulders, kneels on the right, her hands clasped before her submissively; women are weeping in the distance. An eagle swoops across the picture, and with his beak snatches away the knife which the priest holds in his hand. A bull is seen in the distance on the shore of a lake.

On Canvas. 3 ft. 3½ in. high; 1 ft. 11½ in. wide.

No. 372 and No. 373 are two copies of the painter's own portrait, from the original by Sir William Beechey, No. 356 in the Catalogue.

Both are on Canvas. The first is 2 ft. 6 in. high, and 2 ft. wide; the second is the same height, and ¾ in. wider.

No. 374. WILLIAM TELL. On the left, three soldiers in morions; one of them places the apple on the head of the boy, who stands facing towards the right, where his father kneels on one knee in the middle distance. Tell looks angrily towards Gessler, who, mounted on a prancing black horse, flourishes across the middle of the picture. A woman on her knees, with clasped hands, asks vainly for mercy to her child. Behind Tell the ground sinks down to the margin of a lake, near which a group of three standing men and four other smaller figures is seen. The distant shore is mountainous, with a town to the right. A boat is on the water. The sky is stormy, and unnaturally black with clouds.

On Canvas. 2 ft. 6 in. high; 3 ft. 7½ in. wide.

Sir P. F. Bourgeois' Diploma as a Royal Academician is in the Gallery. George III., in his own handwriting, drew up the form of the Diploma which is granted to each member on his election. The original design by G. B. Cipriani, R.A., was exhibited in the second exhibition of the Royal Academy in 1770. It was engraved by F. Bartolozzi, R.A., in the same year.

BREENBERG.

BORN, 1620.

DIED, 1660-63.



ARTOLOMEO BREENBERG was born in Utrecht, 1620, but went very early to Rome, where he studied without a master, daily frequenting the numerous ruins, and charming scenes which form the environs of that city. In the contemplation of nature, so adapted for representation, Breenberg's taste and ability were equally called forth, and he thus acquired a style of much elegance. His landscapes he embellished with figures and animals, in which he displayed extraordinary spirit and freedom; and his works, always distinguished by graceful architecture, or noble ruins, may be divided into his first and second manner, of which the latter is considered the best, both in colour and finish. Breenburg mostly painted small pictures; in larger compositions his figures were less correct, although gracefully proportioned, draped with ease, and natural in expression. There are six of his pictures in the Louvre. Breenberg etched several plates from his own designs in a spirited style. He died in Rome, 1660-63.

No. 15. LANDSCAPE. The light shines flat on a hillock rising from a down, on which is a ruined tower, broken down in parts, and showing its vaulted structure; three cows and sheep stray about the down. A boy plays in the foreground; farther to the left a woman lays out clothes to dry. Farther on the left two boys at play; a green-grey hilly distance beyond them. Bushes on the right of the mound, and in the middle distance. A fine-weather sky and white clouds. Birds are flying about.

On Panel. 6½ in. high; 9¼ in. wide.

No. 16. LANDSCAPE. A composition, of a castle on a rock; two classic (?) columns remain in front. A partly-inhabited modern cottage at the back. At the foot of the rock is a bridge of planks, connecting the foreground and the plateau. A man crosses it towards three cows which are on this side. A man and a donkey are on the distant side. A waterfall is in the foreground; also a sitting woman, and a man speaking to her; a dog lying between them.

Rocks, castles, lakes, and wooded hills, and blue distance beyond, make up the picture.

On Panel. $6\frac{1}{2}$ in. high; 9 in. wide.

No. 110. LANDSCAPE WITH FIGURES. An open valley lying between rocky hills. A lake lies, from the left edge of the picture inwards towards the middle, with the water very low in it, so that the road is made to pass over its dried-out margin; it winds around the base of a ruined castle overgrown with foliage; in the distance fine swelling hills. On the shore are two men with two flocks of sheep; the first of these are followed by another man on a donkey; the animal is kept to its pace by a man with a goad.

A shepherd crosses the line from the right, with a herd of sheep; goats, cows, a donkey, and a loaded packhorse, driven by a man and a dog; the former points the way to a man in a helmet, with a purple drapery around his legs, who is walking with a lady in a blue dress, who has a child with her.

A calm filmy sky is over all.

On Panel, elliptical. 1 ft. $1\frac{1}{2}$ in. high; 1 ft. $5\frac{1}{2}$ in. high.

BRIL.

BORN, 1556.

DIED, 1626.

PAUL BRIL, born at Antwerp, 1556, was a painter, and like many of the great masters, an engraver also. He received his first instructions from Daniel Oortelman, whose name appears in the archives of St. Luke's Academy in 1577. Subsequently, placing himself under the tuition of his elder brother, Matthew, in Rome, they worked together until 1580, when Matthew died. Paul, who had much surpassed his brother, now became celebrated, not only for his oil paintings, but for some frescoes which he executed for Pope Gregory XIII. His paintings, landscapes, figures, and animals, after the manner of Titian and Annibale Carracci, found many imitators, notwithstanding their defects of colour, and numerous engravings have been made for them. Wornum says: "Paul was virtually the master of all the landscape painters of Rome, and was the great promoter of the cultivation of the art there." He had not many pupils; the one best known by his works was

Agostini Tassi, a clever landscape painter, but most profligate man.

Paul Bril died in 1626, aged 70, and was interred in the Church of All Souls, in Rome, where the greater part of his life had been passed.

No. 314. LANDSCAPE (Figures by Annibale Carracci). The foreground is a path or street by the side of a river; on the left is an octagon tower, which bounds the view on this side; a modern-looking two-storied house projects on to the path, it has a grey and white marble doorway. A couple of trees grow from the bank, and overhang the river. The stream flows quietly away from the spectator down towards a classic town. On the farther bank are seen a gateway, winding-paths, a villa on the hill, and some scrubby trees.

The figures are peasants; a group watches a boat just come to land; a man sits on a block of stone, near an overthrown column, and is about to be assisted to rise by a companion. In the foreground are a man with a sieve, a woman sitting, to whom another woman gives something, and a man. A strong shadow falls from the nearest bank half across the river; under the distant bank a boat with a man in it is seen, and near it two walking figures. A quiet grey sky is over all.

On Canvas. 3 ft. 5½ in. high; 4 ft. 9½ in. wide.

BROUWER.

BORN, 1608.

DIED, 1640.



ADRIAN BROUWER, whose surname is spelt in four different ways, was born in Haarlem, 1608, of poor parents. His father dying when Adrian was quite young, his mother was compelled to work at embroidery to support herself and child; but the child possessed so much ability that he was soon of efficient service in designing and preparing the patterns of flowers from which his mother was able to work. At length Frans Hals, noting the boy's ingenuity and talent, took him as a pupil; but whether from the harsh treatment he received from his master, or from a disinclination for steady employment, is not certain, but

Brouwer left the studio of Frans Hals, and quitted his native town to lead for a few years a wandering life. He was about twenty years of age when he settled in Antwerp, and in less than four years, in 1632, was admitted into the Painters' Guild. The work of this artist is not refined; his delight seemed to be in depicting vulgar and low subjects, a taste he had doubtless acquired in his wanderings from place to place, for although his recognised home was in Antwerp, he was never at rest; and this erratic life, passed in riot, dissipation, and excess of every kind, kept him a poor man, and shortened his days. Adrian Brouwer died in the hospital at Antwerp at the early age of thirty-two, in the year 1640. In spite of his vulgarity and excesses, both Rubens and Vandyck admired and patronised him. Vandyck painted his portrait; and Rubens, knowing that his money, lightly earned, was as lightly spent, paid the expense of a decent interment of the remains of this clever but dissolute artist. Brouwer's pictures are very scarce; this, the "Interior of an Ale-house," is one of the best. Two pupils only are mentioned; Teniers the younger, and Van Gaesbecke, a baker with whom Brouwer lodged in Antwerp, and who is said to have been his companion in his dissolute courses.

No. 54. INTERIOR OF AN ALE-HOUSE. A group of four men in the left foreground, the foremost of whom wears green hose, white shirt, and a Scotch bonnet; he sits in profile on a tub, and refills his pipe from a paper of tobacco, which lies on a charcoal-box or foot-warmer; in front of him is a stool, a pitcher on it, a lighted candle set up, and a cloth; a pewter pot is on the floor. A large earthen pitcher is in the extreme left corner.

Behind this man, and facing the spectator, a young man in pink doublet, grey hose, white shirt, and red cap, sits with his left arm akimbo; he holds his pipe with his right hand, and puffs out smoke in evident enjoyment. Behind these are two others, both singing and both drunk; one snaps his fingers, the other flourishes a brown loaf about, and both gesticulate stupidly; they wear felt hats. In the corner is another figure, still, but very dimly seen. On the right a man gropes his way to the door, and has pulled up against a wooden post that supports the floor above, and remains there stupidly reflecting; he leans against the support, with his right hand high against the beam; a red pitcher hangs above; he has on a yellowish jacket, red hose, with a strip of white shirt showing between the two; one leg of his hose is worn off at the foot. The

door is on the right; in the distant corner of the room a short figure is going out.

A fireplace; a fire at the distant end of the room; two men sit at it, one tipping up a pitcher; another, half-asleep, sits with his back to the spectator; another stands with his back to the fire; another guest is hugging the landlady. Two tallow candles hang over the fireplace, also a portrait in black and white. On a shelf to the left are pitchers, &c.

The execution is very clear and brilliant; a soft, transparent brown tone prevails generally.

On Panel. 1 ft. $\frac{5}{8}$ in. high; 1 ft. $4\frac{5}{8}$ in. wide.





CARAVAGGIO.

BORN, 1569.

DIED, 1609.

MICHEL ANGELO MERIGI, called CARAVAGGIO, from the place of his birth, near Milan, was born 1569. His father was a mason, and as a mason Caravaggio commenced life; when being employed to wait on the fresco painters in Rome and elsewhere, he acquired a taste for art, which by gradual but determined effort rendered him one of the most distinguished painters of his time. Freeing himself from servitude, he contrived to make a living by portrait-painting; and after five years independence, went to Venice and studied Giorgione and nature. Having exhausted his means, he returned to Rome; but unable to procure materials for the practice of his art, he hired himself to Chev. d'Arpino, who kept him employed on the ornamental parts of his own work until Caravaggio produced that celebrated picture called the "Card-players," which established his reputation, and, purchased by Cardinal del Monte, furnished him with ample means to pursue his art. He now obtained several commissions; the principal one from Cardinal Contarelli, who required him to paint a number of pieces for the Contarelli Chapel, which Caravaggio executed in a masterly manner. His best work, however, is the "Pieta," in the Vatican; the Louvre contains four good pieces, and the National Gallery has a fine example. But his works are not numerous: he rarely devoted more than a few hours a day to painting, the remainder of his time was spent in pleasure. Indolence, his violent temper, and peculiarly unpleasant habits, soon deprived him of many friends and patrons. The latter part of his life was especially full of incident, caused by his ungovernable temper. He was obliged to flee from Rome,

having slain his companion in a game of tennis, upon very slight provocation. He went to Naples, where he executed all the commissions he could obtain, and from Naples he went to Malta. Here he got an introduction to the Grand Master, whose portrait he twice painted, and from him he received the honour of being made Knight of the Cross of Malta. But here again his evil disposition brought trouble; he quarrelled with one of the Knights, and was consequently imprisoned. Contriving to escape, he went to several places, Syracuse, Messina, Palermo, and Naples, in each place painting a few pictures to meet his expenses. From Naples he hired a felucca, and embarked with all his property for a voyage to Rome, having been assured of the Pope's pardon. On his way, however, he was arrested by a Spanish coastguard, who mistook him for some other man. On his liberation, Caravaggio discovered that the men in charge of the felucca had disappeared, and carried with them all he possessed in the world. In this extremity he wandered sadly along the coast until he arrived at Porto Ercole, when from distress of mind and fatigue of body he was seized with fever, and died at the age of forty, in the summer of 1609. Caravaggio was a literal imitator of his model, without regard to beauty, deformity, grossness, or delicacy; and in opposition to "that ideal view of nature which is founded on selection." The gloom and passion of his character are often expressed in his pictures; and depth of colouring and dark shadows are characteristic of his work. His numerous imitators received the name of *Naturalisti*.

No. 299. A LOCKSMITH. The figure of the locksmith, half-length, large, life-size stands in profile. The right elbow is raised level with the shoulder, while he turns a key in a small lock, which is held in the left hand. The face is three-quarters, turned towards the spectator, and is grimy, with rough lines on it; a scrubby moustache, earrings in the ears, and on his head a brown felt hat, battered out of shape, complete the picture.

The sleeve is red, with three bands of yellow braid above the elbow; a leathern doublet covers his body; on his back he carries a knapsack of tools—the handle of a hammer projects. A small pouch is hung on the waistbelt, from which a chain of twisted wire hangs, and serves to secure the mouth of a pouch hung behind him. Strong contrast of light and shade over the whole picture, with a certain savage energy in every touch.

Dr. Waagen thinks this picture may be by Pietro della Vecchia.

On Canvas. 4 ft. 3½ in. high; 3 ft. 2½ in. wide.

AG CARRACCI.

BORN, 1558.

DIED, 1601.



GOSTINO CARRACCI, the elder of the two brothers, was born in Bologna, August 5, 1558. The father was a tailor; and wishing his sons to be tradesmen also, he put Agostino with a goldsmith to learn his business; but as Agostino developed a talent for painting, and even acquired some of the rudiments of the art from his cousin Ludivico, he was allowed to enter the studios of Prospero Fontana and Tibaldi; and in order to gain a knowledge of engraving he placed himself for a time under Cornelius Cort. In 1580, Agostino visited Parma and Venice; and on his return to Bologna in 1589, assisted his cousin in the formation and establishment of their celebrated school, of which, indeed, he was the principal instructor. More theoretical than practical, Agostino preferred teaching to work, and devoted more time to lecturing than he allowed for painting. He was learned and clever, a poet, a musician, and an admirable engraver; and of his painting Sir Joshua Reynolds says, "he was a good painter, exquisite in design, noble and proper in composition, strong and harmonious in colouring." In 1600 the brothers left Bologna for Rome, where Annibale was commissioned to paint some frescoes; for these frescoes Agostino painted two pieces intended for the chief compartments of the gallery ceiling (now in the National Gallery), when his brother, giving him offence by a reference to their plebeian birth in the company of fashionable friends, Agostino left Rome and went to Parma. Here, at the age of forty-two, he died, March 11th, 1601, and was buried in the cathedral with great pomp. All the painters of Bologna, and many others, attended the ceremony. Agostino never married, but left a natural son, then in his eighteenth year, who, had he lived long enough, would probably have surpassed the elder Carraccis, being gifted with a more lofty genius. But this artist (Antonio Carracci) died in 1618 in Rome. A specimen of his work, the *Deluge*, is in the Louvre.

No. 67. PORTRAIT OF A LADY (School of the Carracci). A lightly-painted head of a girl, with close hair, with a rose or ribbon

at the back of her head; she wears a ruff, a white bodice buttoned to the throat, and a black jacket over it. The right hand just shows itself, and holds a handkerchief. Dark background.

On Canvas. 1 ft. 9½ in. high; 1 ft. 7 in. wide.

No. 334. ST. CECILIA. (Ascribed to this painter.) The saint sits, and is singing to the notes of her organ, which is on the left. Her fingers just leave the keys. A green scarf lined with orange is over a purple-grey dress; a red drapery is behind the figure. Little angelic heads and figures scattered about. In the foreground are a lyre and some books, sheets of music, &c.

On Canvas. 7 ft. 7½ in. high; 4 ft. 7 in. wide. Original size, 5 ft. 8 in. high, and 4 ft. 2 in. wide. This picture has been added to at the top and bottom and side, and these parts repainted, it is said, by Sir P. F. Bourgeois.

The legend of this saint is the subject of many pictures. She was a young Roman lady, an early convert to Christianity. She renounced all her worldly possessions, and devoted herself to heaven and the practice of music, an art in which she excelled; hence the old legend ascribes to her the invention of the organ. She made a vow of perpetual chastity; but her parents having married her against her will to Valerian, a noble Roman, Saint Cecilia continued not only to keep her vow, but she also converted her husband and her brother to the Christian faith, and with them suffered martyrdom about the year A.D. 230. She is the subject of two *chef-d'œuvres* of art—the Cecilia of Raphael at Bologna, and the dead Cecilia of Bernini.*

A^N CARRACCI.

BORN, 1560.

DIED, 1609.



ANNIBALE CARRACCI was born at Bologna, November 3, 1560. His father intended that he should follow his trade, which was that of a tailor; but coming under the influence of his cousin Ludovico, he also was induced to become a painter, and Ludovico, although little more than five years his senior, undertook his tuition. In a little time Annibale excelled his master "in all parts of painting;" and at twenty he went to Parma and Venice with his brother Agostino, where together they studied the works of Correggio, Titian, and Raphael. The different styles of these masters Annibale at different times imitated, but never equalled, although "he was wonderfully accomplished, and of a

* Mrs. Jameson.

universal genius." The school of the Carracci, established in 1589, at first met with much opposition, and the "new style" was highly disapproved; but when the celebrated frescoes in the Magani Palace were completed, all detraction was silenced, and the school of the Carracci took rank above all others in Bologna. In 1600, Annibale was invited to Rome by the Cardinal Odoardo, to paint the frescoes of the Farnese Palace, which, with the assistance of his brother Agostino, and their pupils, Domenichino and Lanfranco, were completed in four years. Annibale painted a great many pictures; there are twenty-seven in the Louvre, and they may be found in nearly all collections: he excelled in practical enthusiasm as his brother did in theoretical. Richardson tells an anecdote which well exemplifies this fact: "Agostino Carracci discoursing one day of the excellency of ancient sculpture, was profuse in his praises of the Laocoon; and observing Annibale neither spoke nor seemed to notice what he said, reproached him for not enough esteeming so stupendous a work. He then went on describing every particular in that noble remnant of antiquity. Annibale turned himself to the wall, and with a piece of charcoal drew the statue as exactly as if it had been before him: the company were surprised, and Agostino silenced; confessing his brother had taken a more effectual way to demonstrate the beauties of that wonderful piece of sculpture." Annibale Carracci died in Rome, July 16th, 1609, and was buried near the tomb of Raphael in the Pantheon.

No. 274. A MAGDALEN. The figure is seated closely into the right corner of the picture. She is bare to the waist; the lower half of the figure is covered with blue drapery. The right hand and extended forefinger are pressed to the head; the elbow of this arm rests on the left hand, which is on a skull placed on a book in her lap. The head, with red-brown hair, is somewhat artificially posed, looking upwards. The distance, of banks, trees, and blue hills, is seen out from the mouth of a cave, in which the figure is seated.

This picture is one of several copies of the original picture. It is engraved by Faucci.

On Canvas. 11½ in. high; 1 ft. 3½ in. wide.

No. 293. ST. FRANCIS. The saint kneels; his hands are crossed on his breast. He looks heavenward, and sees an angelic vision; two winged boys appear out of the clouds in answer to his

longings. He is in a cave; his elbows rest on a ledge of earth. A skull and book and a chaplet are near him. The place is scattered with stones; sparse plants with broken twigs and tree-branches hanging through the fissures of the cave from the outer world. Outside the cave is a plain, bounded by a hill, and a village, all in blue distance. A calm, clouding sky, with warm light to the horizon.

On Copper. 1 ft. $1\frac{1}{2}$ in. high; 10 in. wide.

No. 311. THE DEAD CHRIST. (School of the Carracci.) The dead figure lies with its head in the Virgin's lap at the entrance of a tomb, the earthy walls of which form the principal part of the background of the picture. Outside the tomb a way is visible from the hill of execution to the cave.

The figure of the Virgin is in a blue dress; she has an under head-dress or whimple of amber-brown, and is so placed that she supports the head of the dead figure with her right hand, and gesticulates or points to the sepulchre with her left.

Two little boy-angels kneel at the feet of the figure. One is lifting the pierced hand, and looks round on his companion, weeping bitterly; the other glances towards the wound in the hand, while he holds the nail in his left hand, and points to it with his right. The body lies on a white drapery.

On Canvas. 1 ft. $2\frac{1}{2}$ in. high; 1 ft. $6\frac{1}{2}$ in. wide.

No. 322. ST. FRANCIS. A life-sized tonsured head of a man in a monk's cowl. The face slightly turned towards the right shoulder, and thrown back; eyes a little towards the left. Strong shadows and indifferent modelling.

On Canvas. 1 ft. $7\frac{1}{2}$ in. high; 1 ft. 3 in. wide.

No. 335. THE VIRGIN, INFANT CHRIST, AND ST. JOHN. A small, beautifully-finished cabinet picture. The Virgin sits on the ground, dressed in a faded red dress, seen at the shoulders, sleeves, and knees, holding a blue drapery around her waist with her right hand. She looks over her left shoulder at the head and shoulders of St. John, who gazes earnestly up into her face. The Infant Christ stands on the ground at her knee; he looks towards the spectator as he clasps his mother around the neck. He wears a short yellow shirt. The mother's left hand is seen around the child's back in the act of clasping him lightly to herself. A dark foliaged background, with a little glimpse of distance.

On Panel. 10 in. high; $7\frac{1}{2}$ in. wide.

L. CARRACCI.

BORN, 1555.

DIED, 1619.

LUDOVICO CARRACCI, a painter, engraver, and sculptor, was born at Bologna, April 21st, 1555. He showed no particular talent for art; and when placed with Prospero Fontano, his dull, slow manner caused his fellow-students to nickname him "the Ox" (*Il Bue*), a name afterwards applied to Domenichino, the pupil of the Carracci. Ludovico's second master was Passignano, in Florence; and on leaving him he went from place to place, in order to study the works of Correggio, Parmigiano, Giulio Romano, and Titian: from these studies he founded the select school of Bologna, in which his cousins, Agostino and Annibale, were his great supporters. In 1600 Ludovico had the entire management of the school; but all opposition to the "new style" was at an end, and the Carracci school triumphant: the scholars were very numerous, and several became very distinguished, spreading their influence for the progress of art throughout Italy. Among the chief were Domenichino, Albani, Lanfranco, Garbiere, &c.; and so highly were the Carracci and their scholars esteemed, that Prospero Fontana, Ludovico's old master, was heard to lament that he was "too old to become the pupil of the great artist who had once been his own despised scholar, and of whom he had himself said he was more fitted to mix colours than to paint pictures." There are five examples of Ludovico's work in the Louvre, and one in the National Gallery, but his best are in Bologna. "The frescoe paintings in the Zampieri Palace are well deserving the attention of the student." Sir Joshua Reynolds, speaking of the power this artist possessed over the "materials" of his art says: "In his best works he appears to me to approach the nearest to perfection. His unaffected breadth of light and shadow, the simplicity of colouring, and the solemn effect of the twilight, which seems diffused over his pictures, appears to me to correspond with grave and dignified subjects better than the more artificial brilliancy of sunshine which enlighten the pictures of Titian." Ludovico Carracci died in Bologna, December 13th, 1619, shortly after the completion of the frescoes of the "Annunciation" for the cathedral of that town; and it is said that grief,

on account of some errors in the work which could not be altered, was the cause of his death.

No. 265. TWO SAINTS. Two whole-length figures of St. Peter and St. Francis. The first named, a grey-bearded figure, is draped in yellowish material; he holds a key in his right hand, and looks towards the spectator.

St. Francis, standing on the right in a monk's dress, holds a crucifix with his right hand, and turns his face towards it.

A low horizon, blue distance, with scattered bushes; a stream and a small tree between St. Francis and the edge of the picture, complete the composition.

On Copper. 9 in. high; 7 in. wide.

No. 296. DEATH OF ST. FRANCIS. The whole scene is arranged before an altar, on which is a picture of a Virgin and Child.

The saint is lying at the foot of the steps of the altar; a monk is supporting his head and shoulders. Nearest to the spectator is a monk kneeling with clasped hands, and his hood half back from his head. A bearded priest on the altar-steps holds the patina and wafer in his left hand, ready to administer the sacrament; his right is on his breast. He looks down on the dying or dead man's upturned face. Acolytes with candles surround the steps of the altar, and make up the composition.

Three figures on each side the altar give the idea of a crowded church; a red drapery on each side of the altar encloses the central part of the picture.

On Canvas. 2 ft. 1½ in. high; 1 ft. 9¼ in. wide.

No. 344. THE ENTOMBMENT OF CHRIST. The scene is the interior of the rock-hewn tomb. A young man comes first, carrying the feet of the dead figure; the shoulders are borne by two men, both older—the one on the right side of the body is bald, the other is turbaned. A young man carries a large wax candle to lighten the gloom: it is also used as a means of lighting the whole group. In the foreground, and cut off by the frame, is a female figure wringing her hands and weeping. Outside the cave are seen three women; one standing, one sitting with the head of the third, who seems to have fainted, in her lap. Beyond is blue distance and a dark sky.

On Canvas. 1 ft. 6¼ in. high; 1 ft. 2½ in. wide.

CASANOVA.

BORN, 1730.

DIED, 1805.



RANCISCO CASANOVA, the son of Italian parents, was born in London in 1730. Feeling a desire to follow the arts, he went to Venice, and placed himself under the tuition of Francisco Guardi, a good master for colour, but a very indifferent one for correctness of drawing and detail. Casanova subsequently received some instructions from Simonelli; after which, going to France, he soon acquired a great reputation, and became celebrated as a painter of battles, animals, and landscapes; and in 1763 was elected a member of the French Academy. Among the best of this master's works are the "Battles of Friburg and Lens," memorable as the victories of the Prince of Condé, painted for Royalty, and placed in the Louvre. Casanova's drawings in chalk are very good: the copy of Raffaele's "Transfiguration," at Hampton Court, is a fine example. His works are not numerous, nor much known. He died at Brühl, near Vienna, where he had resided for some years in 1805, aged seventy-five.

No. 28. A FERRY BOAT. A rocky bank of a river, with buildings and trees; a laden pack-horse looking shyly at the water as a man adjusts his load; a mounted rider is behind; two other horses, one mounted and one loaded with bales, are still further in, under the bank to the right. A man pushes off the boat from the shore; it is loaded with goods and passengers: three persons are close to him on the shore. A barge lies under the shore. On the distant bank a castle is seen, a bridge, and a tower. Grey sky, warm towards the horizon, cloudy above the trees.

On Canvas. 1 ft. 2½ in. high; 2 ft. 2 in. wide.

CHARDIN.

BORN, 1699.

DIED, 1779.



JEAN BAPTISTE SIMEON CHARDIN was born in Paris, November 2, 1699. He was the son of a carpenter. His masters were Pierre Jacques Cazes, a painter of Scripture history, and Noël Nicholas Coypel, also a painter of history. But Chardin did not adopt the subjects of his masters; his works are chiefly conversation pieces, executed somewhat after the manner of Hogarth; and he painted a number of pictures of "still life," to which indeed he chiefly owed his reputation. In 1728 Chardin became a member of the French Academy of Art; and in 1757 a "pensionnaire du Roi," with apartments in the Louvre, in which gallery there are nine of his pictures of various subjects, all skilfully executed and true to nature. He died December 6, 1779.

No. 27. GIRLS AT WORK. Seven girls, all finely dressed, are sitting on mean-looking chairs, doing various kinds of work, such as lace-making, ordinary sewing, &c.; a lace pillow is on a chair to the left, a fan on a drapery on a chair to the right.

On Canvas. 1 ft. 10½ in. high; 2 ft. 4¾ in. wide.

No. 308. A WOMAN WITH A HURDY-GURDY. A small whole-length figure of a woman, with a galanti-show at her back, playing a hurdy-gurdy or bird organ. She has a white headdress, and seems to be standing on a shore with one foot on the step of a doorway, before which she plays her instrument.

On Panel. 9½ in. high; 8¾ in. wide.

CIGNANI.

BORN, 1628.

DIED, 1719.



CARLO CIGNANI, "the Apelles of his age," was born 1628, of noble parents, who finding him possessed of a talent for drawing, placed him under the care of Francisco Albani. Being an apt scholar he soon acquired the graceful manner of that master, to which, in con-

sequence of an earnest study of the works of Raffaele and Correggio, he added "correctness of drawing, bright colouring, and a noble boldness," which gained for his paintings great admiration, and for himself a high reputation. Little is known of the circumstances of Cignani's life; he was Cavaliere and Conte, and it would seem that his position prevented the necessity of pupils, as none are mentioned. His works are not numerous. Mr. Wornum describes them as "eminently academic." Cignani died in 1719, in his ninety-second year, at Furlì, near Ravenna, where the cupola of the Madonna del Fuoco by his hand is still considered worthy of admiration.

No. 350. A MAGDALEN. A circular picture, with much earnest feeling expressed in the figure, which is life size. The face is bowed down towards the bottom line in the page of a book, which rests on a support or table; long hair covers the shoulders; faded red drapery hangs loosely over the body—a piece comes to the foreground of the picture. The arm, bare from the shoulder, comes through the long hair; both hands clasp a skull, which is placed on the book. Well-painted details.

On Canvas. Circular, 3 ft. 2 in. diameter.

CLAUDE.

BORN, 1600.

DIED, 1682.



LAUDE GELEE, called CLAUDE DE LORRAINE, was born at Château Chamagne, on the banks of the Moselle, 1600. His parents were very poor; and as the lad showed no disposition for any kind of learning, they apprenticed him to a baker or pastrycook, to learn a profitable trade; the cooks of Lorraine at that time being very celebrated. With his master and other cooks Claude travelled to Rome in search of employment, when, fortunately for his future career, he was hired by the landscape painter Agostino Tassi, who required his services to prepare his meals, grind his colours, and attend upon his person. In this situation Claude managed to acquire the rudiments of art, and in a short time became of much assistance to his master. He now desired

to give his whole time to study ; and leaving Tassi, he visited Venice and Naples, and received instructions from Gottfried Vals. In 1625 Claude returned to his native home ; but his parents had been dead twelve years, and his brothers were no longer resident. He accordingly took up his abode in Rome ; and before he had reached his thirtieth year, was celebrated as a landscape painter, and a most excellent engraver. Sandrard was Claude's first instructor in painting from nature ; and by diligent study, and unwearied work, the young artist made such progress (although slow of hand), and acquired such mastery of hand and eye, as produced him fame, wealth, and the rank of the first among landscape painters. Claude's chief excellence is in aerial perspective, and the general management of light. He painted landscapes, sea-pieces, sieges, and historical subjects ; and the sketches of his pictures, which he preserved to the number of several hundreds, added to the numerous paintings in all collections, prove how great his industry must have been. The sketches mentioned were some of them engraved by Earlon, and published in 1777, under the title 'Liber Veritatis.' Claude died in Rome, where he had spent the greater part of his life, November 21, 1682, leaving his property, which was considerable, to two nephews and a niece, his only surviving relatives. Claude was a man of mild and gentle temperament, which traits characterise his work, for the only fault is, they are too invariably graceful. The figures of his pieces were frequently inserted by other painters—Lauri, Courtois, and Andries Both, all rendered him this assistance.

No. 211. LANDSCAPE WITH FIGURES. This is a *Riposo*, as those pictures are called in which the Holy Family are introduced, resting on their way in the flight into Egypt. A delicate little picture. A brown foreground, with trees on the left and right, and quite up to the right edge of the picture ; all on a raised bank, which overlooks a flat country of great extent, bounded on the horizon by three hills. A bridge of four arches is seen at the nearest edge of the plain.

A calm sky is over all ; a single white cloud is near the top of the blue expanse. The foreground is in shadow, not accounted for by the presence of any object to cast it. In the foreground is the *Riposo*, that is, Mary and the Infant, attended by an angel, while Joseph sits apart.

Mrs. Jameson says that the original of this picture formerly be-

longed to the Empress Josephine, and is now in the possession of the Emperor of Russia.

On Canvas. 1 ft. 3 in. high; 1 ft. 7½ in. wide.

No. 219. VIEW OF THE CAMPO VACCINO AT ROME. (Ascribed to this painter.) The space so described is bounded on the left by buildings and the gate of Septimius Severus. On the right a convent walled garden, with trees, limits the view. Numerous scattered groups of cattle buyers and sellers spread over the market-place; near the foreground a large tree and column form a composition, with four figures seated or lying down, and playing at cards on big stones. Another man in a red cap talks to two women; the Coliseum and a campanile are seen in the distance. Portions of a ruin and the top of a warm red tower are seen above the gate. A calm sky is over all.

A somewhat doubtful picture. The same subject, but a smaller picture was in the Poullain Collection, and was engraved by Martini.

Lent to the Royal Academy in 1834.

On Canvas. 2 ft. 6¾ in. high; 3 ft. 5½ in. wide.

No. 244. LANDSCAPE—JACOB AND LABAN. The foreground is a plateau, edged with hedges and two large and two small forest trees. A herd of goats and sheep are resting or grazing about.

Jacob meets Laban and his two daughters, who are dressed in blue, under the trees.

A bridge connects the plateau with a wooded hill across a ravine; on the farther side is an Italian castle. A caravan of camels, &c., passes over to the farther side by means of the bridge. A donkey, with two figures before him and two following, comes towards the plateau.

The distance is a bay of the sea, and distant hills just rising above the horizon. The middle distance is a large stretch of alluvium; a river runs by the nearest edge of this flat plain. Three men are in one boat on it, and a single figure is in another. A calm blue sky, with summer clouds.

This picture is No. 188 in Smith's Catalogue, who states that it was painted for Sig. Francesco Mayer in 1676. He valued it there at 800 guineas.

Engraved by R. Cockburn.

Lent to the Royal Academy in 1829, 1835, 1840, and 1843.

On Canvas. 2 ft. 4 in. high; 3 ft. ¾ in. wide.

No. 264. LANDSCAPE WITH FIGURES. (Ascribed to this painter.) Near the centre a column rises against the sky, with tall trees about. A river in the middle distance is crossed by a bridge of five arches, at one end of which a fortified tower is placed. A ruin and a fortified town are seen, with a hill on the left; beyond is a range of mountains. The foreground has three figures. A man calls a dog; a woman and child are near him. Goats and cattle are scattered about. A calm sky.

On Canvas. 3 ft. 5 in. high; 4 ft. 6 in. wide.

No. 270. THE EMBARKATION OF ST. PAULA FROM THE PORT OF OSTIA. The scene is an Italian seaport, which is represented by a fine perspective of palaces and other great buildings; a temple with portico and pediment on the left, all well composed, with cypresses and other trees. A vista is thus formed of the entrance of a harbour, with the morning sun glancing from its waves. In the foreground, St. Paula, three other women, and two boys form a group, and advance down a flight of steps towards a boat with a man in it, which is in waiting. Two boys are seen running back.

"St. Paula was a Roman matron, who lived about the year 378. She was the friend and disciple of St. Jerome, who lodged in her house during his residence in Rome. Under his direction she quitted her native city to found a convent in Palestine, and her departure is the subject introduced into this picture."

This is a small repetition (with some variations) of the great picture painted for the King of Spain. See also 'Liber Veritatis,' No. 49; and Smith's Catalogue, same number. Sold to M. Desenfans in 1802 for 200 guineas.

Another exquisite duplicate is in possession of the Duke of Wellington.

This picture is No. 60 in M. Desenfans' Catalogue, 1802. He there states that it was formerly the property of Prince Rupert.

Engraved by R. Cockburn.

On Canvas. 1 ft. 7½ in. high; 1 ft. 3½ in. wide.

No. 275. AN ITALIAN SEAPORT. A view out to sea, occupied with a rocky bank on the right, out of which trees spring, and on the top of which is a ruined temple, behind this a tower of a fort is just visible. The foreground is a shingly bank. Two men stand on it, observing a small boat, pulled by two rowers, with a woman seated in the stern, which passes parallel to the picture from left to right, apparently making for a half-decked felucca, which is pitching at anchor in the ruffled water. The breeze blows obliquely in shore. Very close in is a full-rigged frigate of the time, flying four red flags. In the distance a grey-blue bluff is set into the sea. A tower for defence, and a lighthouse, indicate the limits of the harbour. Two ships are at anchor outside the port, and one within the mole.

The sun rises in the centre of the canvas, and reflects a warm tone down the water quite to the shore, casting long shadows on the land.

Engraved by R. Cockburn.

Lent to the Royal Academy in 1831. See Smith's Catalogue, No. 306.

On Canvas. 2 ft. 4½ in. high; 3 ft. 2 in. wide.

No. 303. LANDSCAPE. The foreground is a bank covered with burdocks; two trees and two Arcadian shepherds give it interest; the latter pipe together, while three cows stray down the bank towards the right.


At the foot of the mound, and separated from it by a small space, are the ruins of two temples, one a round building with pilasters; they both are built near a lake. A blue-grey distance of hills, and a middle distance of banks and bushes, fill up the canvas. The sky is calm blue, with summer clouds.

On Panel. 1 ft. $\frac{1}{2}$ in. high; 1 ft. $1\frac{3}{4}$ in. wide.

COQUES.

BORN, 1614.

DIED, 1684.

ONZALES COQUES or COCX was born in Antwerp, and baptized there on the 8th of December, 1614. He was the pupil of Peter Brueghel, and later the scholar of David Ryckaert the elder, whose daughter he married in 1643.

Coques was Master of the Guild of Painters, and served as Dean twice. He died at Antwerp on April 18, 1684. He ranks among the Flemish painters of elegant social life, such as Terburg. He has been called Van Dyke in miniature; he painted with a free hand, and much truth and delicacy of execution. Charles I. patronised and greatly admired this characteristic painter.

No. 237. A LADY PURCHASING GAME. The game-dealer sits in the left corner of the picture; he is bald and bearded, and wears a leather jerkin and a blue cloth under-coat, the sleeves of which show; also leather high boots. With his right hand he holds a hare, in his left a fowl. The lady wears a satin dress, which discloses a red petticoat underneath, as she holds it up; a blue bodice, low at the neck; white puffed sleeves to the elbow; a red ribbon is in her hair. She looks down at the dealer as she tries the weight of a pair of fowls. A maid attends her behind; on the right a dog looks up at her. The whole scene appears to be in a courtyard of a large building.

On Canvas. 1 ft. 6 in. high; 1 ft. 2 in. wide.

CORREGGIO.

BORN, 1493.

DIED, 1534.



ANTONIO ALLEGRI, or LIETO, called CORREGGIO, from the place of his birth, a small town not far from Modena, was born towards the end of 1493. His father, Pellegrino Allegri, was a prosperous merchant, who not only gave his son a good education, but had him early instructed in the rudiments of art; and though some assert that Correggio had no master, and others name several, it is certain that he worked with the Mantegnas, and there acquired that skill in foreshortening which distinguishes his works. Correggio's earliest authenticated pictures bear date 1512; and in 1519 his reputation at Parma was so high, that he was rapidly making a fortune. In 1520 Correggio was married to a young lady, named Girolama Merlini, and with her received a considerable dowry; and in the same year he undertook to paint in fresco the cupola of the Church of San Giovanni, the subject, "The Ascension of Christ." Two years later he contracted for the painting of the dome of the cathedral in Parma, choosing for his subject the "Assumption of the Virgin." These frescoes are splendid proofs of his great skill in the disposition of a number of figures, and upon them chiefly rests this master's great reputation. About this time the celebrated picture of the "NOTTE" was painted, a picture so remarkable for the wondrous light which glows around the head of the infant Saviour, apparently caused by the streak of light in the horizon, "expression of the break of day." In the year 1525 Correggio was invited to Mantua, where he painted several pictures for the reigning Duke, Fedrigo Gonzago, and after five years returned in 1530 to his native town. Here he engaged to paint an altar-piece; but shortly after signing the contract, he was seized with a malignant fever, and died in a few days, March 5, 1534, in the forty-first year of his age. He was buried in the family vault in the Franciscan Convent at Correggio, with the simple inscription on his tomb—MAESTRO ANTONIO ALLEGRI, DIPINTORE. Correggio's wife, his son Pomponio Allegri, and one daughter survived him, as also his father Pellegrino. Correggio was a marvellous painter; and although "his foreshortenings

were often less agreeable than daring," his proverbial grace, his perfect colouring, and the harmony of his light and shade, added to "the unrivalled union of sweetness, force, repose and sentiment, which, as Fuseli remarked, "affect us like a delicious dream," have classed his work among the most celebrated examples of oil-painting, and proved him to have been a painter of inimitable excellence.

No. 255. VIRGIN AND CHILD. (After Correggio.) A copy of the well-known original "*La Vierge au Panier*," in the National Gallery. The Virgin, in a red dress, holds the child upon her lap, and clasps both his extended hands in her own; he looks and reaches towards the left, and seems half sliding out of his mother's lap, so that his little shirt is caught back, and is pushed above his waist.

On Panel. 1 ft. $\frac{1}{4}$ in. high; $9\frac{3}{4}$ in. wide.


No. 281. VENUS AND CUPID. (Ascribed to Correggio.) An old copy, in small, of part of the celebrated picture in the National Gallery. Venus is winged, and holds an arrow in her left hand. Cupid reads, intent on an alphabet; two doves at their feet; a red drapery passes under the left elbow to the right of the figure, and is held in her right hand, thence it falls behind her, and is seen again on the left of the figure. Dark background.*

On Panel. 1 ft. $7\frac{1}{2}$ in. high; $10\frac{1}{2}$ in. wide.

CORTESE (OR COURTOIS).

BORN, 1628.

DIED, 1679.

 UIGLIELMO CORTESE (brother of Jacopo Cortese, known as Il Borgognone) was born at Hippolyte in Franche Comté, 1628. When young he was sent to Rome, and placed with Pietro da Cortona, whose style he adopted for a short time, and then changed for that of Carlo Maratti, adding in his reliefs and backgrounds an imitation of Guercino. He seems to have studied the manner of many masters, and it is said spent some time in the studio of Claude de Lorraine. By commission from Pope Alexander VII., he

* For a full description of the original, see Mrs. Jameson's '*Handbook of the National Gallery*.'

painted the "Battle of Joshua," for the gallery of his palace in Monte Cavallo, for which work the Pope presented him with a chain and medal of gold, beyond the price of the painting. His brother Borgognone rendered him great assistance in its completion. Of Cortese's other great works, which are entirely by his own hand, the most celebrated are a "Madonna and Saints" in the Church of the Trinità di Pellegrini; a "Crucifixion" in St. Andrea at Monte Cavallo; and some paintings in the Church of St. Mark at Venice. Cortese died in Rome, 1679.

No. 31. LANDSCAPE. The foreground on the right is a rocky bank, a tower, and a castle wall; a stream rushes out from under the wall by an archway built for its passage; it disappears behind the foreground rock, and finally dashes out over the stones at the foot of the steep; trees grow in the river's gorge. In the distance, on a bank or hill-side, far up, is an Italian village; two figures are in the foreground, one sitting, and one, a fisherman with a net; evening sky; filmy clouds, with a pleasant light over the picture.

On Canvas. 1 ft. 6 in. high; 1 ft. 1½ in. wide.

No. 43. LANDSCAPE. A pale grey rock, with bushes, rises in the middle distance, and a bank of the same in the foreground; a pathway runs between a rock to the right in the foreground and a ruined gate. In the distance are trees, an orchard and an aqueduct, a tower and a fort, and behind all, a hill. A girl, with a load on her head, advances towards the spectator; another has put down her load, and sits with her back to the spectator; a man in middle distance hobbles to the gate. A pleasant morning light.

On Canvas. 1 ft. 6 in. high; 1 ft. ¾ in. wide.

CUYP.

BORN, 1605-6.

DIED, 1691.



ALBERT CUYP, designated the "Dutch Claude," was born at Dort about 1605. His father, Jacob Gerriteg Cuyp, was also a painter, and gave him his first instructions; but Albert, possessing a versatile genius, preferred, in the prosecution of his art, to make Nature in all her variety, his chief study. Thus he became a good portrait

painter, an excellent cattle painter, and one of the best landscape painters of the Dutch School. He also painted, with infinite skill, birds, fish, fruit, flowers, still life, and frequently interiors, hunting-scenes, and cavalry combats. But Cuyp's work was not appreciated during his life; and he must have been like Wouwerman, a poor, struggling man, had it not been for his business as a brewer, which, realising a sufficient competence, rendered him independent of the sale of his pictures. It was for future generations to discover the merits of this fine painter; to understand his skill in the management of light; to appreciate his great excellence in the treatment of atmosphere. His works now are rarely to be purchased. This gallery is enriched by many examples of Cuyp's great powers in the delineation of natural objects. The National Gallery contains five. Of the life of this master but little is recorded. He resided for the most part in a country-house near his native town; and the time of his death is only conjectured from the fact stated in the register of Dort, viz., that he was buried November 7, 1691, in the Church of the Augustines, and that the bell tolled (a special mark of respect) during the ceremony.

No. 5. COWS AND SHEEP. A red cow, with a white face, standing, faces to the left side of the picture; a second cow, quite red, lies down behind the first. Three sheep, lying down, face towards the centre from the right. A mud wall, or broken-down brick wall, forms the boundary of a yard in which these animals are; it runs parallel to the edge of the picture from the right, where are seen the end of a stable and a window. Beyond the wall is a farmhouse, with red roofs, trees, and the top of a distant down. The whole sombre in colour, with a grey, cloudy sky.

On Panel. 1 ft. 2 $\frac{3}{4}$ in. high; 1 ft. 7 $\frac{1}{2}$ in. wide.

No. 9. LANDSCAPE WITH CATTLE AND FIGURES, formerly called "A view near Utrecht." In the foreground is a group of two figures, a man standing, and a woman sitting with her back to the spectator, and five cows; three lying down; two standing, one red, and one black, both looking away from the spectator; all backed up by a small wood of young timber trees. Still in the foreground, to the right, are four sheep, and in the middle three others, two grazing and one standing still. A road runs almost parallel to the picture's edge, which dips down towards the banks of a stream, just visible on the left. A warm distance of pastures and hedges; a village, with a church, which has a tall tower. Windmills are dotted

about, and a long-stretching flat country carries the eye quite to the horizon. Over all is a clear, bright summer's sky, with fleecy clouds; the day probably tending towards evening.

Engraved by R. Cockburn; and by J. Cousen.

On Panel. 1 ft. 6 $\frac{3}{4}$ in. high; 2 ft. 3 $\frac{1}{2}$ in. wide.

No. 13. LANDSCAPE AND FIGURES. The principal figure is a red-coated horseman on a piebald horse; he walks his beast towards a jumping-cord stretched between two posts; another horseman, in brown, walks his horse away from the jump. Four other men, variously mounted, and one on foot, occupy the right corner of the picture. A small boy, in grey hat, brown coat, and red breeches, leads three greyhounds in a leash beyond the cord.

A man with a stick, and four children, trees, and a portion of wall, carry the composition on towards the left. A warm brown hill in the distance serves as background to an old fortified house, in the middle distance, on the bank of a lake or river. Cloudy grey sky.

This appears to be the same picture that was formerly in the collection of M. Van Slingelandt. See Smith's Catalogue, No. 28.

On Panel. 1 ft. 2 $\frac{1}{2}$ in. high; 1 ft. 7 $\frac{3}{4}$ in. wide.

No. 68. LANDSCAPE WITH CATTLE AND FIGURES. (Ascribed to this painter.) A countryman, in shirt sleeves, brown breeches, and pointed felt hat, with a wallet at his back, drives two cows, a red and a white, down a bank towards a bridge which spans a stream seen on the right of the picture; his dog strays towards the edge of the picture. A man on a grey horse crosses the bridge towards the cattle. A mass of dark-foliaged trees serves as background to the cattle, and partly hides a castle-like building in the middle distance. Clear grey hills in the extreme distance. A sweet, clear, calm sky, full of light.

On Canvas. 3 ft. 7 in. high; 4 ft. 11 $\frac{1}{2}$ in. wide.

No. 76. LANDSCAPE WITH CATTLE. A low bank of a river, with three cows on it; two boats lie close to the shore; two figures; a brown bank in the distance; on the river a sailing-boat is seen coming down the stream; cloudy white sky.

Engraved by R. Cockburn.

On Panel. 10 $\frac{1}{4}$ in. high; 1 ft. 2 in. wide.

No. 83. LANDSCAPE WITH CATTLE AND FIGURES. A spit of meadow by the side of a river. On this are, first, a group of five cows lying down, and a horse standing; a young oak divides this from the second group of two cows—one standing, red, one lying down, fawn colour; four sheep, and a woman tending them. She wears a blue dress with white sleeves. Two men seen in conversation, between the woman and the red cow, on a road in the middle distance. The background is a sandy bank cut up by watercourses, and green with grass and bushes. These face the sun, and stretch

away into the picture, with a warm, glowing distance of hills in sunshine; on the last hill a windmill is seen at work. Bright, calm, sunny sky.

This beautiful picture was bought by Sir P. F. Bourgeois, from the collection of R. Hulse, Esq., in 1806, for 225 guineas.

On Canvas. 3 ft. high; 3 ft. 10½ in. wide.

No. 114. THE INTERIOR OF A RIDING-HOUSE. The foreground object is a white horse, spotted with black on the hind-quarters, hock, and fore legs; behind him is his rider, prepared to mount; the beast is furnished with a military bit and saddle, the latter covered with a red cloth. This horse is lighted by a strong, low light, from an invisible window in front of the picture. Somewhat behind the first horse, and quite in the middle of the picture, are a man and a boy, looking at a mounted horseman, who walks his animal towards the front; he is lighted from a window in the back of the picture, seen in the wall near the right edge of the picture. A post for a jumping-rail is in a line with a very small child, who is under this window.

Engraved by R. Cockburn.

On Panel. 1 ft. 1½ in. high; 1 ft. 8 in. wide.

No. 141. LANDSCAPE WITH FIGURES. The scene is a wooded piece of a sandy or loamy bank, with a bosky, dark clump of trees in the centre of the picture, which is thus divided into two halves. The foreground on the left is occupied by a woman on the distant side of a small rivulet, watching a goat and five sheep, one of which is drinking at a pool formed by the little stream out of the bank of sand. A man in a red jacket, and bare legged, leans on his staff, his dog behind him, and looks intently up the pool at something that is hidden by a projecting piece of the bank. A goat in the middle edge of the picture, completes this half of the foreground composition.

On the right are two horsemen; the nearest rides a grey horse, and is dressed in a brown coat, black doublet and hat, and black boots. He rides at a walk out of the picture towards the foreground; he and his horse look at the pastoral scene, which is just visible to them as they emerge from the screen of underwood. On the highest point of the road, about thirty yards behind, is the servant of this cavalier, on a brown horse.

The sandy bank, washed into gullies, and trodden into pathways and sheep-walks, scrubby with bushes and stunted trees, rises roughly about a hundred feet above the river, which is seen flowing beyond the shepherds on the left. On the distant bank of the river are seen bushes, a large château, roofs of farm-buildings, &c. All under the rich, warm light of evening. Signed.

Engraved by R. Cockburn; and by T. Major, in 1769. The picture was then in possession of John Barnard, Esq.

Lent to the Royal Academy in 1856.

On Panel. 1 ft. 6¾ in. high; 2 ft. 1½ in. wide.

No. 145. A WINTER SCENE, WITH MEN FISHING. On the ice; a wind-pumping machine with sails spread, but not moving, in the quiet, still, frosty air. The frozen twigs of the bushes that grow on the margin of the lake or river, and a house here and there, form the background on the left. On the ice is a group of men and boys, who surround a net that has just been drawn up through some hole in the ice; the fishermen are netting up the fish out of this haul, in order to put them into tubs that stand about for the purpose. A large tub on a sledge, to which two horses, covered with cloths, are harnessed, awaits its load in the foreground. A boy on a sledge on the right, and a dog and three dealers, a little removed from the rest of the group on the side of the windmill, form a busy and interesting scene.

A similar picture, but larger, is in the Duke of Bedford's collection.

On Panel. 1 ft. 3 in. high; 1 ft. 8 in. wide.

No. 156. TWO HORSES. A brown Flemish horse stands saddled; a green saddle-cloth, his bridle hung over the bough of a tree; he is placed with his flank to the spectator, and awaits his rider. Behind, to the right, a grey horse stands with his head to the spectator; a groom in red cap and dark clothes tightens the girths. The background on the right is formed by a wood or part of an avenue of trees; on the left a road skirts the wood; bushes are on its left, and open country, with the tower of a castle beyond. The sky is an even tint of blue-grey.

Engraved by R. Cockburn.

Lent to the Royal Academy in 1834, 1841, 1847, and 1857.

On Panel. 11½ in. high; 1 ft. 3½ in. wide.

No. 163. LANDSCAPE WITH CATTLE AND FIGURES. A broad road beside a stream, with an earth-bank to the left edge of the picture. Beyond the stream the bank is rocky, with bushes scattered about, and a small cottage among young trees. The background of soft, warm hills, passes away from right to left, into a far distance. On the nearest bank two lofty trees reach the top of the canvas; under these trees two shepherds, one in a red coat, rest with thirteen sheep, nine on the right and four on the left; their dog lies at their feet.

A man on a donkey with panniers rides towards the group; a woman in a blue dress and a straw hat makes a remark to him, as she passes him in walking away into the picture, pointing out something with her right hand.

Two men fish from the distant bank. A warm, soft, sunny light is over everything; a calm, clear sky, with a few summer clouds floating about.

Lent to the Royal Academy in 1836 and 1841.

This picture was No. 142 in Desenfans' Catalogue. Under this picture he gives an interesting narration respecting the first importations of Cuyp's works into this country.

On Canvas. 3 ft. 8½ in. high; 5 ft. 6 in. wide.

No. 169. **LANDSCAPE WITH CATTLE AND FIGURES.** A broken, open, irregular bank of a river, which runs across the middle distance, forms a foreground, quite bare of trees. The extreme distance is composed of fantastic earth-hills; a bank of similar construction is seen on the right.

Among a tangle of stumps, stones, burdocks, and brambles, are two cows; one, red, lying down, and a black and white one standing. These are attended by two cowherds; one of whom, in a red jacket, black cap, white sleeves and breeches, stands with his back to the spectator, in conversation with his fellow, a darker-dressed man, who lies down on his elbows, and faces the spectator, with his feet to the right. Under the earth-bank on the right, in the middle distance, there is a herd of seven cows standing, and three lying down. Among them two men and a woman.

"The sun is just setting, and every object is suffused with golden light, and steeped in liquid air. The whole scene breathes of peace and tranquillity, with something of the languor of the sultry summer day now softly closing."

On Canvas. 3 ft. 3½ in. high; 4 ft. 8½ in. wide.

No. 180. **LANDSCAPE WITH CATTLE.** (Ascribed to this painter.) The scene is the nearest bank of a river, which flows nearly parallel to the picture; the distant bank is seen beyond. In the foreground are two shepherds, one standing and one lying on the grass. There are five sheep and a dog, with two goats to the right, grouped about the shepherds.

On panel. 2 ft. 4½ in. high; 1 ft. 6 in. wide.

No. 184. **VIEW OF DORT.** The church, town of Dort, and higher roofs of the town, boats, &c., are seen on the distant side of the river. On the nearest bank a group of goats, sheep, and two shepherd-boys; cows being milked, and others against the left edge of the picture. Large burdocks in the foreground. A large tree is close to the left edge of the frame. Clear sky, with clouds towards the right corner. Signed.

On Canvas. 2 ft. ¾ in. high; 2 ft. 7½ in. wide.

No. 192. **LANDSCAPE WITH CATTLE AND FIGURES.** (Ascribed to this painter.) A low sandy place, with patches of marshy grass about. To the left, a mound, on which two goats browse. Three shepherds with sticks tend six sheep, which feed about on a sandy knoll in the middle of the picture. Three cows in bright light are seen on the right. A flat marshy distance, and feeble grey sky.

Engraved by R. Cockburn.

On Panel. 1 ft. 2¾ in. high; 1 ft. 10½ in. wide.

No. 239. **LANDSCAPE WITH CATTLE,** formerly called "A View near Dort." A dark piece of river bank, with growths of rushes, reeds, brambles, and nibbled-down brushwood. On this a

group of cows is lying, chewing the cud; the first, a red cow, has her head towards the right; behind her a black cow with a white face. The principal object is the only cow that is standing, with her tail towards the spectator. The low, warm light of sunset touches her flank and head, and also the tips of the animals that are lying down beyond her.

To the left is a group of four other cows, with a fifth just visible to the left of the central one. Behind the group is a river flowing calmly to the sea; a shining reflection of the opposite shore, with a tower on the right, and the bushy-covered dam, over which the church steeple is seen, on the left. The sky full of soft evening light; sun just going down on the left; all clear to the west, the rest of the sky covered with passing clouds; rain has recently fallen in the distance.

Engraved by R. Cockburn.

Lent to the Royal Academy in 1839.

On Panel. 1 ft. 11 in. high; 2 ft. $4\frac{1}{2}$ in. wide.

No. 243. LANDSCAPE WITH CATTLE, AND DORT IN THE DISTANCE. A group of two cows; one, a red one, is being milked by a woman; another, a black one, is lying down. Three others standing, and one lying down, form the interest on this side the river, which is a bank of earth. Two brass milking-cans lie in the middle of the canvas, and in front of the black cow. A boat comes down the river. Dort is visible in the distance, on the distant bank. A threatening, cloudy sky, but blowing up for fine weather. Signed.

On Panel. 2 ft. $5\frac{1}{2}$ in. high; 3 ft. $5\frac{1}{4}$ in. wide.





DELEN.

BORN, 1607.

DIED, 1680.

HHEODORE VON DELEN was born at Hemsden, near Beringen, in Belgium, about 1607, or later, but the date is unauthenticated. He was a scholar of Franz Hals, under whom he studied the subjects in which that master chiefly excelled, viz., portraits and conversation pieces. But Von Delen's taste for architectural views and perspective, led him to turn his attention to that higher branch of art, and his success was so great, that he soon became greatly distinguished throughout the Low Countries. His favourite subjects were church interiors, filled with figures; grand temples, magnificent saloons and galleries, with assemblies of people at concerts, or dancing and feasting, all of which he finished highly. The architecture in his pictures was in a noble style, but the figures were frequently by other masters—Wouverman, Von Harp, and others assisting in their arrangement. Delen resided the greater part of his life in Zeeland, where he became a man of considerable importance, and was made burgomaster of Arnemuiden, in the province of Walcheren. Delen died about 1680. Wagner mentions a picture by this master in the collection of the Musée d'Anvers, in which the figures are by Boeyermans; but his works are not numerous.

No. 258. COURT OF A PALACE. A courtyard with a portico; the whole architecture in a rich Renaissance style. Two greyhounds on the pavement. Two figures pass to the right into a doorway; another is going up the staircase under the portico which projects into the courtyard; a lady and a youth are on the landing at the top of the steps.

This might be more truly described as a tinted perspective drawing than a picture. Signed.

On Panel. 1 ft. 7½ in. high; 1 ft. 3¼ in. wide.

DOES.

BORN, 1623. DIED, 1673.



ACOB VAN DER-DOES was born at Amsterdam, 1623, and studied under Nicolas Moyaert ; on leaving whom, he quitted Holland and went into Italy. On his arrival in Rome, he was penniless, and was for a time supported by the Bentvogel Society. After some years spent in study, he resolved to adopt the manner of Peter Van Laer, known as Bamboccio. Van der-Does was so diffident of his own abilities, as frequently to despond ; and his temper becoming morose and fretful, rendered him so disagreeable to his friends and acquaintance in Italy, that he found it advisable to return to his own country. The only friend he was able to retain was Karel du Jardin, a painter who loved to depict all that was bright and cheerful, an utter contrast to Van der-Does in style and disposition, whose works partook of the gloominess of his mind. Yet in the composition of landscapes his taste was noble ; the small figures well-designed, and touched with spirit ; the animals, chiefly pigs or goats, were painted with truth and delicacy. After Van der-Does' return to Holland, he married a lady of large fortune, and became greatly distinguished, demanding very high prices for his works, which at this time possessed extraordinary merit. Jacob Van der-Does died in Amsterdam, 1673 ; he left two sons, Simon and Jacob, both of whom were painters. There are several etchings of landscapes from this master's hand, after his own designs.



ACOB VAN DER-DOES, the younger, was born at Amsterdam, in 1653. He first studied with his father, then under Karel du Jardin ; but Du Jardin going to Rome, Jacob was placed with Netscher, and finally received instruction from Gerard Lairesse. We are told, that when he had spent three or four weeks on a picture, he would frequently take a dislike to it ; and although his brother and other good judges approved both the subject and manner, he would deliberately cut it in pieces, and begin another on the

same subject. Sometimes the second attempt was so successful as to bring him much money and distinction; and on one occasion the picture being presented to M. de Groof, he received in return large presents, and was introduced to M. Heemskirk, the ambassador from Holland to the King of France. With the ambassador Does went to Paris, and became so celebrated, that he would certainly have made a large fortune had he lived to execute the numerous commissions received from the nobility and wealthy inhabitants of that city. Does died in Paris, 1693. Sir Joshua speaks of this painter's work in the Gallery of Amsterdam, "Cattle admirable, with great facility."

No. 216. LANDSCAPE WITH CATTLE AND FIGURES. A courtyard outside an Italian town. Cypress and olive trees, statues and a fountain, are part of the composition. Sheep, a bull and cows, and a donkey loiter about; women and children, some sitting and some walking towards the picture, give interest to this work. Signed with initials.

There is some uncertainty as to which of the two painters above mentioned this picture is to be ascribed.

On Canvas. 1 ft. 9 $\frac{3}{4}$ in. high; 2 ft. $\frac{3}{4}$ in. wide.

DOLCI.

BORN, 1616.

DIED, 1686.



ARLO DOLCI, or DOLCE, as it is sometimes spelt, was born in Bologna, in 1616, and was the scholar of Matteo Rosselli, who followed the manner of Cigoli, whence no doubt the peculiarities of Dolci's style originated. He was justly celebrated for the perfect mechanical finish of his work, and for a certain calm dignity of expression in his heads. His feeling touches more nearly on what may be termed modern sentiment than that of any other painter who preceded him. A quiet, devotional expression is common in his works. His drawing was good but not powerful, and some conventionalities as to his hands and extremities are frequently to be traced in his subjects.

His flesh painting tends to a porcelain-like texture, often with black and opaque shadows. His fame probably rests on the

beautiful sentiment in his female heads. His success was considerably and injuriously affected by the stronger and more numerous productions of Berrettini of Cortona.

His best works are at Dresden, at Munich, and in Florence, but they are nowhere numerous. His daughters Maria and Agnese were his scholars, and Agnese carried on the delicate traditions of her father's style with success. There is a head in the Louvre by her hand, dated 1686, the year of Carlo Dolci's death.

No. 217. SAINT VERONICA. The saint is in rather a fantastic attitude; her right hand is pressed against her dress, of red, with an amber-coloured gauze scarf over it, and a blue drapery around her; the left hand is in an attitude of astonishment. The head is violently turned towards the right shoulder, and is looking down. A warm, golden-brown background.

"Saint Veronica, according to the legend, was a noble lady who, after leading a life of profligate pleasure, was suddenly converted to Christianity by the sight of our Saviour's sufferings and patience, as He was bearing His cross to Calvary." *

It is further said that she prostrated herself before Him, and gave Him the veil which she wore, to wipe away the blood and water that covered His face, and that as He did so His sacred features became imprinted on it.

This picture was formerly in the collection of Prince Rupert, and was No. 13 in Desenfans' Catalogue.

On Canvas. 2 ft. 7 in. high; 2 ft. 1½ in. wide. Originally an elliptical canvas, now framed with a domed top.

No. 288. CHRIST BEARING HIS CROSS. (After this painter.) Christ is here represented as a youth in a purple coat to his feet, and a red drapery over his right shoulder. He advances from right to left, and carries a cross, a spear, and other implements over his right shoulder; a crown of thorns is on the head of the cross; in his left hand a basket with linen and cords. The face is earnest, looking down. A nimbus of golden rays is around the head. Gold also edges the purple coat and the red drapery. The floor is strewn with flowers. Dark back-ground.

On Panel. 5½ in. high; 4¾ in. wide.

No. 337. MATER DOLOROSA. A highly-finished face of the Virgin, with a white hood next her face, and a black one over that; a crown of thorns is over both. The head is turned three-quarters to the left. The eyes are cast down, and a tear falls down the nearest cheek. The white hood, or part of a whimple, covers the throat and shoulders. The whole is sober in colour and soft in texture.

On Panel. 9½ in. high; 7¾ in. wide.

* Mrs. Jameson.

DOMENICHINO.

BORN, 1581.

DIED, 1641.

DOMINICO ZAMPIÈRI, better known as IL DOME-
NICHINO, a painter and architect, was born at
Bologna, October 21, 1581, of poor parents. He
first worked under Denis Calvert, but left him
or the school of the Carracci, where, while yet a lad, he
gained one of the first prizes, greatly to the astonishment of his
fellow-students, who had hitherto regarded him as both ignorant
and awkward. Domenichino, notwithstanding his extreme
slowness, now made such progress in his art, that he soon took
rank as the best of the Carracci's pupils, and attracted the
attention of Albani, who invited him to Rome, entertained him
in his own house for two years, and became one of the young
man's most sincere friends. Domenichino, working diligently,
with deep study and untiring perseverance, quickly acquired a
reputation, not only as a painter, but as an architect, and Pope
Gregory XV., who very greatly admired his architectural designs,
gave him the appointment of architect to the Apostolic Palace.
But in the height of his reputation, the jealousy of rivals forced
him to leave Rome; when, going to Naples, where he executed
some of his finest works, he shortly found himself subject to the
virulent persecution of the notorious "Cabal," Ribera, Caracciola,
and Corenzio, who had resolved on the expulsion or death of all
painters from other parts of Italy, in order to exclude all
extraneous competition. Domenichino died in Naples, April
15, 1641; and it is asserted that he fell a victim to the jealousy
of the "Cabal," and was poisoned by their agents. This painter's
best works are the "Communion of St. Jerome," painted about
1614, and said to be second only to Raffaello's "Transfigura-
tion;" the "Martyrdom of St. Sebastian," a fresco; and the
fresco of the "Scourging of St. Andrew," which latter painting
gave him an ascendancy over Guido, whose fresco on the same
subject was pronounced to be inferior; Annibale Carracci
remarking, that "Guido certainly appeared to be the master, and
Domenichino the scholar, but that the scholar was more able
than the master." Domenichino also excelled in landscape, but
the accusation of his enemies that he frequently borrowed his

figures from other painters was not without foundation. His chief pupils were Pietro Testa, Antonio Barbalonga, and Andrea Camaceo.

No. 226. VENUS GATHERING APPLES IN THE GARDEN OF THE HESPERIDES. The figure of Venus is nude, in profile; she is reaching up to gather the clustering apples; at the same time she looks towards the spectator. She is attended by her son Cupid, who is wreathed in a blue ribbon, which he also holds forward as if to catch the apples. Dark foliage covers the right side and right top of the picture.

In the distance are classical buildings, a fountain, colonnades, terraces with statues, and all the features of an Italian garden. Trees close in the distance. A stream, with stepping-stones, water-plants, &c., is seen a little distance in from the foreground.

On Canvas. 1 ft. 6½ in. high; 1 ft. 2½ in. wide.

No. 349. THE ADORATION OF THE SHEPHERDS. The principal object is the infant Christ. His head is on his mother's arm, as he lies on his back on the straw of the manger, his eyes looking up. The Virgin bends over him, and gently covers him with a white cloth. Three angelic faces bend closely over the child, with intense and loving expressions. The light of the whole picture comes from the Divine child. On the left is a half-clothed peasant, in a red cap; he plays the Marema (?) on the bagpipes. In the middle and front of the picture, on the right, is a red-coated peasant, kneeling, with two boys; one of the latter, on his knees, brings a white dove; he looks round at his father's face. The other boy is just being let down gently to the ground by the kneeling father, with one hand, while he, with his left, removes his straw hat. A kneeling peasant is on the right; his chin rests on his hand, which is supported by a stick. Beyond him, an old man with a beard, is kneeling; he screens his eyes from the miraculous light. Behind this man is another bearded head, and above it a larger figure, who points out the child to some one behind him, who is out of the picture. A head is seen behind his shoulder, and then the outside night about the central group. Joseph is seen bringing a bundle of straw. The head of an ass is visible. At the top, in space, three little angels are singing a carol from a scroll, like a ribbon, which they hold in their hands. A dog is under the manger.

Engraved by


Lent to the Royal Academy in 1842 and 1850.

On Canvas. 4 ft. 7½ in. high; 3 ft. 8½ in. wide.

DOU.

BORN, 1613.

DIED, 1675.

ERARD DOU, born in Leyden, 1613, was one of the most celebrated of Rembrandt's scholars, and one of the best of the *genre* painters. His father was a glazier, and put the lad first with Kouwhoorn to learn the art of painting on glass, afterwards into the school of Rembrandt, where he remained for three years. In 1631, when only eighteen, he established himself in Leyden, where by constant study and practice he acquired such a "wonderful mastery in delicacy of execution," and at the same time such vigour and expression, that his reputation rose very high, and the price of his work rose with it. It is said a gentleman of Leyden, named Spiering, paid Dou an income of 1000 florins for the mere privilege of having the first offer of his pictures. Dou's own portrait in the National Gallery is a fine example of his manner; there is another portrait in the Louvre, which has eleven of his pictures; and in the Dusseldorf Gallery, in a picture called the "Mountebank," he has represented himself looking from a window with palette and pencils in his hand. This picture is the largest but not the best of Dou's compositions. Sir Joshua Reynolds said, he saw nothing commendable in it but the delicacy of its finish, and he considered any of his single figure pictures of far greater merit and value. Dou died in Leyden at the age of sixty-two, and was buried, February 9, 1675, in the Church of St. Peter's in that town. His chief scholars were Mieris, Metsu, and Schalcken, who were almost equally wonderful in their delicacy of execution and free handling. Gerard Dou's pictures have steadily increased in value up to the present time.

No. 85. AN OLD WOMAN EATING PORRIDGE. The old woman is said to be a portrait of the artist's mother. She sits in profile to the spectator, facing to the left; is dressed in a white cap close to the head, a white handkerchief with a frill on its margin is round her neck; a dark brown jacket with a kind of cape; the jacket is slit at the shoulder, and shows a red lining under the stuff; dress of the same colour as the jacket; a green apron. She eats with a spoon from a pipkin, which she tilts over with her left

hand as it rests in her lap. Her feet are on a foot-warmer. In front of her, that is, in the left corner of the picture, there is a wood-fire on a hearth, just dying down, sticks, and an earthen pot with two handles. In the right corner there is another pipkin, with a plate on it to serve as a lid, the handle of a wooden spoon projects from it.

The fireplace has a mantelpiece that projects above into the room. Behind the figure, in the middle of the picture, a pitcher, covered with a cloth, stands on a table. In the background is a bed hung with green curtains.

In this remarkable picture the influence of the painter's master, Rembrandt, is seen in the forcible light and shade.

It was in the Orleans Gallery in 1798: it is engraved.

This picture was No. 129 in Desenfans' Catalogue.

Lent to the Royal Academy in 1829 and 1845.

On Panel. 2 ft. 6 in. high; 1 ft. 3 in. wide.

No. 106. A LADY PLAYING UPON A KEYED INSTRUMENT. The lady looks towards the spectator; but sits in profile, in a red, straight-backed chair, before a mullioned and transomed window. She touches the keys of a spinnet, which is placed on a table close to the sill of the window. She is dressed in a light-blue jacket with sleeves, a green-grey dress, and white apron; she wears her hair frizzed, and has earrings. A vase of flowers is in the window, and a stool with a crimson velvet cushion near the instrument, and touching the left edge of the picture. The room is lofty, and has a projecting fireplace next beyond the window; a screen is in the background. A large piece of rich tapestry is looped up to the ceiling, and falls in large folds like a curtain over the right side of the picture, half hiding a table, on which is a flute, an open music-book, a glass of wine, &c. A violoncello and bow lean against the table. A wine-cooler with a flask in it, and a spray of vine, occupy the foreground to the right. A birdcage is hung in the middle of the room.

This picture was No. 227 in Desenfans' Catalogue.

Lent to the Royal Academy in 1854.

On Panel. 1 ft. 2½ in. high; 11½ in. wide.

DU JARDIN.

BORN, 1635.

DIED, 1678.



KAREL DU JARDIN, born in Amsterdam about 1635, is considered to be the best of Nicholas Berchem's pupils, and his finest imitator. Most of this master's pictures are very beautifully finished, and Mr. Wornum says they are "remarkable for an occasional yellow tone." His works are not numerous, but there are many admirable etchings of landscapes and animals by his hand. Karel du Jardin resided the greater part of his life in Rome ; but died in Venice, November 20, 1678. His portrait, painted by himself, is in the Gallery at Amsterdam, and a charming little picture, "The Trumpeter on Horseback," is in the same collection. Three of Du Jardin's works are in the National Gallery, and there are five in Her Majesty's private collection. Du Jardin was the firm friend of the morose, melancholy Vanderdoes, and one of the best instructors of his son Jacob Vanderdoes.

No. 47. LANDSCAPE WITH A GIRL AND A COW. (Ascribed to K. du Jardin.) The girl in white with a red shawl carries a pitcher; one cow is standing with a small goat, to the right, and one lying down. A bank of earth, through which a spout of running water splashes into a trough, and a fence, a tree, and cottages make up the picture. A blue sky and a blue distance.

On Panel. 9 in. high ; 7 in. wide.

No. 48. LANDSCAPE WITH A SPORTSMAN. (Ascribed to this artist.) A curious, and almost invisible composition of a pyramid, a wall, and its base, and a tangle of briars and enormous burdock-leaves; a skull in the foreground. Amid stones, leaves, and weeds, a man reclines with a mastiff-dog, or perhaps a boarhound.

On Panel. 1 ft. 7½ in. high ; 1 ft. 5 in. wide.

No. 62. LANDSCAPE WITH CATTLE AND FIGURES. The foreground is occupied by an old white horse, in beautiful light and shade; his heels are to the left, a gall is on his shoulder, a shock of rugged mane hangs over his neck; his pendant lips and attitude denote his age. A ram with long curling horns is feeding, and at the same time advancing towards the left edge of the foreground.

To the right a man sits and ties up his right ankle with his left hand. His head is bound in white, his coat is blue; he talks with a woman loosely dressed, who leads a donkey up towards the edge

of the picture. Another woman stands behind the man, on the sloping side of a bank, which drops away from the spectator; lower down the slope, the head and shoulders of a girl are seen; still farther on the slope of the bank a second man is partly seen reclining; he wears a cap, and has rolled up his shirt-sleeves. The whole party seems to belong to a gipsy company. The distance is solemn and low in tone; dark grey-green meadows stretch away to a road which crosses the picture at the foot of a hill partly covered with wood on the right. A spur from a similar hill is introduced into the composition on the left side. Under this mound a classical farmstead nestles; it is walled around; two men work outside the gate, through which a figure is seen passing in. The extreme distance is formed of grey-blue hills. A warm, mellow, sunny sky, with summer clouds, complete this charming little picture.

Engraved by R. Cockburn.

On Canvas. 1 ft. 5 in. high; 1 ft. 3½ in. wide.

No. 229. A SMITH SHOEING AN OX. The picture represents the shadow cast by a garden-wall and the wall itself; there is a well in a corner, the pulley of which is fixed to an overhanging shed that is stuck into a corner made by the wall and a house that is the smith's shop.

In the centre of the foreground a red ox is being shod; his head is tied up to a post, and his foot to another; the smith stoops down over his work, away from the spectator; his boy waits on him and holds a hammer. The farmer, in a large slouch hat and ample grey cloak, stands behind. Farther back to the left there is a hand-truck on which two hens roost. Inside the smith's shop a man is at work, and blows his bellows. There are three more hens; two sit on the edge of a trough, which serves to hold the water for the smith to cool his work in.

A blue sky flecked with white clouds. Signed.

Lent to the Royal Academy in 1829 and 1855.


This picture is No. 15 in Smith's Catalogue; was sold in 1806 for 120 guineas.

On Panel. 1 ft. 2½ in. high; 1 ft. 4½ in. wide.

DU PAGGI.

BORN, 1554.

DIED, 1627.

 IOVANNI BATTISTA DU PAGGI was a Genoese patrician, and was led to become a painter from his early love for the art, which he had practised from early years in spite of the opposition of his father. He was otherwise an accomplished man in letters, poetry, philosophy, and history. His master, Cambiasso,

educated him diligently in drawing from antiquities and bassi rilievi, and thus laid the ground for that accurate knowledge and power of form that afterwards distinguished him. He taught himself Architecture and Perspective. As he was rising into notice, he had to flee his country for homicide, and took refuge in Florence, where he lived twenty years, protected by the Court, and always profitably employed. His style was vigorous ; and a certain nobility of air, with considerable delicacy, and grace, led some to compare him with Correggio. His best works are held to be the "Church of Bartholomeo," in Genoa, and the "Slaughter of the Innocents," in the Doria Palace, painted in competition with Vandyck and Rubens in 1606. Du Paggi is regarded as the reviver of taste in his native town ; he wrote a treatise called 'Diffinizione o sia Divisione della Pittura,' which was considered a very useful production for his pupils. He was recalled to the Republic in 1600, and died in Genoa in 1627.

No. 247. VENUS AND CUPID. A life-size composition. Both Venus and her child are nude, and are seen in half length ; her cestus is around her waist, the back of the figure is lighted, and the front in shadow. She is half-sitting in lost profile, and holds the child in front of her, and kisses his mouth ; her hair is dressed with jewels. Drapery in front of the figures. A green velvet cushion, edged and striped with gold, is behind her. A lace-edged white drapery is in front.

On Canvas. 2 ft. 8½ in. high ; 2 ft. 1 in. wide.

DUSART.

BORN, 1665.

DIED, 1704.



CORNELIUS DUSART was born at Haarlem, in 1665, and is supposed to be the son of a painter of the same name, a specimen of whose work is in the Museum of Amsterdam, signed and dated 1653. Dusart was one of the scholars of Adrian van Ostade ; and particularly excelled in the proper management of light and shade, for which excellence Sir Joshua recommends his works to the "attention, and careful study of young artists." "He etched in aquafortis and in black," and was a collector of rare and valuable prints.

Dusart died suddenly in his native town in 1704, aged thirty-nine years. His subjects were tavern scenes, markets, boors, and charlatans; his pictures are not numerous. Concerning Dusart's death, it is related that his friend and patron, "Adrian Dingemaus, a great collector of prints and drawings, had been passing some hours with him in the studio, and left to fetch a curious drawing from his home: on his return he found Dusart lying dead on the bed. The sight so affected Dingemaus that he died the same day, and the two friends were interred together in the same church at Haarlem."

No. 104. AN OLD BUILDING, WITH FIGURES. The view is the interior of a ruined courtyard, the remains of a large building, one archway of which serves to frame the whole composition. A donkey is lying down in shadow on the left; dark in the foreground; his wooden saddle and a shutter are in the opposite corner.

A house is built into the ruins; it occupies the right side of the picture; against a lean-to, lighted by the sun. Clothes are hanging up to dry. A peasant, in a dark brown cloak, red jacket, blue breeches, white stockings, one down—has a stable fork in his left hand, a pipe in his right; he converses with a woman, who sits in a low chair, suckling her baby. A large cat sits at her feet; a dog is behind the man. A pump, with overturned pots about it, and a pig, make up the rural composition. An archway is pierced in the wall most distant from the spectator, and gives a glimpse of a wooded country beyond. The ruins give rooting-place for shrubs and small straggling trees; the roof of the lean-to is covered with an autumn-tinted creeping plant.

A graceful treatment of an ordinary subject; is much assisted by the warm subdued tone of colour.

On Panel. 1 ft. 5½ in. high; 1 ft. 2 in. wide.





ELSHEIMER.

BORN, 1574.

DIED, 1620.

ADAM ELSHEIMER, sometimes called Adam of Frankfort, was born in that town, 1574. His father was a tailor, who perceiving his son's desire to follow the arts, placed him first with Philip Uffenbach, and then sent him to Rome. There he became acquainted with several well-known masters; and by diligent study soon became an excellent artist in landscapes, history, and night-pieces; and as one of the earliest and best of *genre* painters, and the first who painted small pictures in Rome, he became notably distinguished. Elsheimer's works are few in number, and of great value. A biographer writes:—"It is impossible to speak in too high terms of the rare union of excellencies in the works of this master: he is equally admirable for the fine taste of his design, the correctness of his drawing, the lightness, spirit, and delicacy of his touch, the beauty of his colouring, and the exquisite finish, so that the minutest parts will bear the closest inspection." Elsheimer was greatly distinguished for moonlight and torchlight effects; the picture of the "Flight into Egypt" is a "good example, and well deserves the attention of the student" for its admirable management and distribution of light and shade. In Rome, Elsheimer was called Adam Tedesco, and his works are better known by that name: during his life they bore a very high price, which increased considerably after his death; but the painter was, notwithstanding, always poor, in consequence of the immense amount of labour bestowed on the finishing of his pictures. At length, in spite of constant work, good prices, and the help of friends, Elsheimer's debts caused him to be thrown into prison; and though, through the influence

of the Pope, he was soon released, the disgrace preyed so heavily on his mind that he fell into a state of despondency, from which he died at the age of forty-six, in the year 1620, leaving his wife (a Roman lady) and a large family. Elsheimer's death was much regretted by all in Rome. The Count Hendrick Goudt was one of his pupils, as well as one of his best friends and patrons; and old Teniers and Bamboccio are said to have been indebted for much of their excellence to the study of his works. The scarcity of, and the demand for pictures by Elsheimer induced his nearest imitator, Jacob König of Nuremburg, to offer his own to purchasers as veritable "Elsheimers;" for which purpose he removed his signature, and deliberately arranged the fraud. The Munich Gallery, the Gallery of Vienna, and the Uffizj of Florence, contain the most of this master's work; and there are sixty engravings from his pictures, besides a few etchings, by his own hand.

* No. 238. CERES AT THE OLD WOMAN'S COTTAGE. A night scene; Ceres, dressed as a peasant, stands before the cottage-door, facing the right, with a candle in her left hand. She holds a bowl, from which she is drinking, with her right hand. The old woman stands on the doorstep of her cottage, raised three low steps from the ground, opposite to Ceres. She holds a candle in her left hand, her right is on a rail near the door; a naked boy stands near her, and points mockingly to Ceres. The open door is behind the woman, above is a casement; the roof of the cottage is seen against the sky; the full moon just peeps over the thatch. The foreground is made up of a litter of pots, cooking utensils, pails and a yoke, faggots, pipkins, pumpkins, &c.

The story is in Ovid. Ceres seeking through the world for her daughter Proserpine, arrived at the cottage door, of an old woman, and begged refreshment. The son of the old woman, mocking at the wretched and woe-worn appearance of the goddess, was turned into a frog.

There is an engraving of this subject by Count Goudt, copied by Hollar.

This picture is a copy of a picture formerly in the Royal Collection. In King James's Catalogue, 518, it is described as "A night piece, of a woman with a light in her hand, and one drinking, by Elsheimer." It also occurs in the MS. Catalogue drawn up for King William III. in 1697. It is attributed to Gerard Dou, in Desenfans' Catalogue, No. 128.

On Panel. 1 ft. 4½ in. high; 1 ft. 2½ in. wide.

No. 297. SUSANNAH AND THE ELDERS. The two men are dressed to the fashion of their time; one stands and one sits. Susannah hastily clothes herself with her right hand, with her left presses back the old man, who is nearest the spectator. A bronze fountain of dolphins and Cupids is in a square basin, which has served Susannah as a bath. It stands on a terrace, which recedes in the perspective; a dark oak tree is behind the group. The gables of a large house are seen in the background rising high above everything, surrounded by shrubs, garden trees and cypresses.

On Panel. 9 in. high; 11½ in. wide.





GAINSBOROUGH, R.A.

BORN, 1727.

DIED, 1788.

THOMAS GAINSBOROUGH was born in 1727, at Sudbury, in Suffolk. His father was a clothier, whose circumstances would not admit of his giving his son a classical education. Much of young Gainsborough's early life was spent in rambling in the woods and lanes around his home, and thus he acquired a love for the beauties of nature. In his fourteenth year he came to London, and studied successively under Gravelot the engraver, and Frank Hayman the historical painter, and after four years returned to Sudbury. Before he had attained his nineteenth year he married Miss Margaret Burr, a young lady with £200 a year, and for about twelve years they resided together at Ipswich. In 1759 Gainsborough removed to Bath, then the resort of fashion, and remained there until 1774, when he came to London, and took a portion of the house formerly belonging to the Duke de Schomberg. He was now very greatly patronised by the King, George III., and in consequence became so popular as to rival Sir Joshua Reynolds. His portraits are very highly valued for their striking resemblance to the originals, but in painting them his manner was very varied. His landscapes are his chief excellence, although during his life not sufficiently appreciated, and rarely purchased. Gainsborough was an enthusiast both in painting and music; and used to say he "painted portraits for money, landscapes because he loved them, and was a musician because he could not help it." This great painter died of cancer in the neck, at the age of sixty, August 2, 1788, and was buried near his old friend, Joshua Kirby, in Kew Churchyard. He left a wife and two daughters: the elder was married to David Fischer,

the musician ; but Gainsborough's eminently generous and kindly nature prevented him from leaving his family so well provided for as, considering the number of his works, might reasonably have been expected. Gainsborough's style is so peculiar to himself that his works needed no signature. He left fifty-six pictures unsold at the time of his death, and one hundred and forty-eight drawings, which were exhibited at Schomberg House, and sold by auction. Gainsborough was one of the original members of the Royal Academy, a painter of exceeding grace and beauty, and one of England's greatest masters.

No. 1. PORTRAITS OF MRS. SHERIDAN AND MRS. TICKELL. Mrs. Tickell sits on a bank, dressed in a yellowish-ochre coloured dress, with sleeves to the elbow, and cut low in front. Her bushy dark hair is dressed out from her head. She looks out from the picture directly at the spectator, with keen, dark intelligent eyes. She holds a music-book, bent back, in her lap, her right hand is about to turn over a page ; her left holds the edge of the book nearest to her.

Mrs. Sheridan stands half behind her sister. She is dressed in a blue, or blue-green, silk dress, fashioned like her sister's, with a black velvet band and buckle around her waist. She leans with her left elbow on the head of a long guitar, or lute ; her right hand crosses the other at the wrist, and falls over it. She looks away towards the right, and a little upwards. A copse of hazel-wood is the background ; this becomes a hedge on a bank at the top of a steep slope of meadow, in the middle distance. The bank on which Mrs. Tickell sits has a primrose root, flourishing and blossoming profusely ; on the left, at the feet of Mrs. Sheridan, a mass of violets may be seen, though their colour is much faded. There is a tradition that the music is the score and words of a song of spring, written by Mr. Tickell, the music by T. Linley, which was once celebrated by the wonderful singing of the sisters.

On Canvas. 6 ft. 5½ in. high ; 5 ft. wide.

Mrs. Jameson says : " The head of Mrs. Sheridan is exquisite, and, without having all the beauty which Sir Joshua Reynolds gave her in the famous St. Cecilia, there is even more mind."

These ladies were the daughters of Thomas Linley, whose portrait is No. 358. Respecting this family it may be noted that Thomas Linley was the leading professional musician at Bath in and before 1770, when the great passion at Bath was music. The public concerts were the first in England ; and the works of Rauzzini, Jackson, the Linleys, and Dr. Harrington, were produced in a style that had never yet been equalled.

Little Eliza Ann Linley, the composer's eldest daughter, used to stand at the Pump-room door with a basket, selling tickets, while

only a girl of nine. She was very lovely, gentle, and good, and her pet name was the "Maid of Bath." Later she gained a high reputation, not only in Bath, but in Oxford and London, by her singing in the oratorios and other high-class music, and was a favourite everywhere.

She was acknowledged to have been a model of personal beauty, and she was surrounded with admirers. The gossip of the time indicates Halhed, Sheridan's poetic partner, as one of her lovers. Charles Sheridan was certainly another. A miserly Wiltshire Squire, Walter Long, also fell in love with her, and would have married her. She refused him; and he not only resigned himself to his disappointment, but took on himself to be the responsible cause for breaking off the match, and settled 3000*l.* on her as an indemnity for the breach of covenant. This incident formed the subject of Foote's "Maid of Bath, a Comedietta," played in 1770. Richard Brinsley Sheridan had silently succeeded in winning her affections; and he contrived to mystify Halhed, to blind his brother Charles, and to make the man she fancied she loved, a certain *roué*, Captain Matthews, actually odious in her eyes. He eventually carried her off to Lisle, in France, where they were married in 1772. On his return he fought two duels with Matthews, the details of which are all found in the lives of Sheridan.

This lovely girl was the original of Sir Joshua Reynolds' St. Cecilia.

Her sister, Maria Linley, soon after married Sheridan's friend, Richard Tickell, who was a wit, and a man of pleasure of the time; famous as the author of a satire or squib, called 'Anticipation,' an imaginary debate in the House of Commons; the 'Epistle of Fox in town to John Townshend;' and other *jeux d'esprits*; also of a very successful comic opera, 'The Carnival of Venice,' and an operatic version of 'The Gentle Shepherd.' He was made a Commissioner of Stamps, chiefly by favour of Brummell, Lord North's private secretary, and father of the famous "Beau." He killed himself in 1794, by throwing himself from his window in Hampton Court Palace, where he had apartments. Gainsborough painted a fine portrait of him, now in the possession of Sir Charles Mills, Bart., M.P., and exhibited in the "Old Masters," at the Royal Academy in 1875.

The portraits were painted at Bath, as was the portrait of their handsome brother William, who was also Sheridan's partner in the ownership of Drury Lane Theatre. The picture shows him to have had much of his sister's beauty.

Sir Joshua Reynolds painted Mrs. Sheridan as St. Cecilia; it was exhibited in 1775. It remained in Sir Joshua's possession till 1790, when Sheridan bought it for one hundred and fifty guineas. After his death, it was purchased, at the sale of his effects, by Mr. Burgess, solicitor, from whom it was bought by the Marquis of Lansdowne for £600, and now forms one of the most precious ornaments of the Bowood Gallery.*

* See "Life of Joshua Reynolds," by C. R. Leslie, R.A., and Tom Taylor, vol. ii. p. 552.

Gainsborough painted her portrait at full length, which was exhibited at the Royal Academy in 1783. It is a very beautiful picture, and is now at Delapré Abbey.

The history of these pictures, in reference to their acquisition by Dulwich College is simple.

The Rev. Oziās T. Linley was elected a Fellow of the College in 1816. He was in possession of certain of the pictures now referred to. His brother, William Linley, of Furnival's Inn Chambers, in a letter dated March 27th, 1831, intimates his intention of bequeathing his family pictures to the College. In the same document he confirms a gift that his deceased brother, the Fellow of the College mentioned above, made of—Mr. Linley, by Gainsborough; Mr. Samuel Linley, by Gainsborough; a crayon portrait of Miss Maria Linley, by Sir T. Lawrence.

These, and the rest, remained in his possession till his death, in the spring of 1831, when they were obtained from his executors by the Trustees of the College Gallery.

The complete list of his pictures thus acquired is as follows:—

- | | | |
|----------|---|---------------------------|
| No. 359. | HIS OWN PORTRAIT, when a boy, by Sir T. Lawrence. | |
| No. 358. | HIS FATHER, | |
| No. 361. | HIS BROTHER SAMUEL, | } by Gainsborough. |
| No. 326. | HIS BROTHER THOMAS, | |
| No. 1. | HIS SISTERS, MRS. SHERIDAN and MRS. TICKELL, | |
| | HIS MOTHER, | |
| | HIS BROTHER, REV. OZIAS T. LINLEY, | } by Oliver. |
| | HIS MOTHER, a second Portrait, by Lonsdale. | |
| | A crayon portrait of Mrs. WARD, | } by Sir Thomas Lawrence. |
| No. 360. | A crayon portrait of Mrs. TICKELL, | |
| No. 357. | A crayon portrait of REV. OZIAS T. LINLEY, | |
| | HIS SISTER, MRS. TICKELL, when a child, by Ozias Humphreys. | |

In compliance with a request made through her solicitor, Mr. Henry C. Chilton, by Miss Tickell, only daughter of the subject of the portrait, the last-mentioned picture was given up to her by the Trustees, by a minute dated May 29th, 1835. The pictures numbered are in the Gallery, the rest are in the College.

No. 111. PORTRAIT OF P. J. DE LOUTHERBOURG, Esq., R.A. The figure leans with both elbows on a drawing, which lies flat on the table; his right hand is tucked into his waistcoat; his white cravat covers it; the left is under the right; he wears a brown coat and gold-coloured satin waistcoat. The face is grey, well-formed, and aristocratic, earnestly looking forward, with a steady, quiet expression, toward the left.

See biographical notice of this painter, p. 93.

On Canvas. 2 ft. 5½ in. high; 2 ft. wide.

No. 358. PORTRAIT OF THOMAS LINLEY, Esq. A man in a sand-coloured coat and grey powdered wig, brushed straight up; white cravat. He holds a sheet of music in his left hand, which is

placed across the breast. He was born in 1730. He was a manager of Drury Lane in conjunction with Sheridan, his son-in-law. Among his numerous and charming productions his ballads are pre-eminent; he also wrote the accompaniments to the airs in the "Beggar's Opera."

On Canvas. 2 ft. 5½ in. high; 2 ft. ½ in. wide.

No. 361. PORTRAIT OF SAMUEL LINLEY, Esq., R.N. A three-quarter face of a young man, in powdered dark hair, black tie to his neck and pigtail, white shirt front, and blue coat; a fine, earnest face. There is a tradition that this head was painted in forty-eight minutes.

On Canvas. 2 ft. 5 in. high; 2 ft. wide.

No. 362. PORTRAIT OF THOMAS LINLEY, Esq. Three-quarter of a young pale-faced man, dressed in a red coat, white neck-tie; black cocked hat under his arm. He was born in 1756, and gave great promise of attaining great celebrity as a musician, but was accidentally drowned in 1788.

On Canvas. 2 ft. 5½ in. high; 2 ft. ½ in. wide.

No. 366. PORTRAITS OF MRS. MOODEY AND HER CHILDREN. The lady walks towards the spectator, in a low cut dress, of satin, with a long blue silk jacket, or pelisse, and a gauze veil, fastened at her breast, which floats behind her left shoulder. Her hair is dressed high, and powdered. She looks towards the left; her face is thus seen in slight three-quarter. She holds a child on her right arm, and leads another with her left hand. The children are bare-headed, and wear pink sashes over white muslin dresses, and have red boots. A tree landscape comes rather close to the figure and the edge of the picture on the left; on the right, a glade or stretch of meadow land runs into the picture, with a clump of trees, and a grey distance. The sky is grey and cloudy; large wild plants make up the foreground.

This beautiful picture was presented by Captain Moodey.

On Canvas. 7 ft. 7½ in. high; 4 ft. 11½ in. wide.

GIORGIONE.

BORN, 1477.

DIED, 1511.



GIORGIO BARBARELLI, called **GIORGIONE**, from the grand beauty of his person, was born in the neighbourhood of Castelfranco, a small town in the territory of Treviso, Lombardy, 1477. His parents were in good circumstances, and sent him when a boy to be instructed by Giovanni Bellini in Venice, where for a time he was fellow-student with Titian. Giorgione was very early distinguished for his beautiful colouring, and his extraordinary

skill in the treatment of light and shade. He is said to have been the first painter who imitated the texture of drapery, hitherto painted of one and the same impossible material. "He dressed his figures well; and it may truly be said, that, but for him, Titian had never arrived to that height of perfection which proceeded from the rivalry and jealousy which prevailed between them." Giorgione delighted in fresco: he painted the front of his own house in Venice; and in 1507 was engaged with Titian in painting the frescoes of the exterior of the Fondaco dei Tedeschi, covering his portion with most beautiful and poetical figures. His subjects were mostly selected from Ovid; but he was greatest as a painter of portraits, and by these magnificent pictures generally known. Giorgione's life was chiefly spent in Venice, and a great portion of it in decorative painting. He had no school, although he freely imparted what he knew, and frequently worked with others, among whom were Sebastiani del Piombo, Giovanni da Udine, Turbido, and Lorenzo Lotto. "His love of music and his love of pleasure sometimes led him astray from his art, but were as often his inspirers." The death of this original painter happened in his thirty-fourth year: it is said through grief from the treachery of his intimate friend, Morta da Feltrie, a painter of arabesque, who cruelly deprived him of the society and affection of a beautiful girl to whom he was passionately attached. Giorgione died in Venice, 1511, very deeply regretted. The striking characteristic of all this master's work is reality. His pictures are very rare; he left many unfinished which, finished by his imitators, often pass for genuine; but they are all wanting in the feeling which so impresses the beholder in those entirely by Giorgione's own hand. One of the finest of his portraits is that of himself, in the Munich Gallery.

No. 128. A MUSICAL PARTY. (Ascribed to this master.) A lady leans on her right elbow on a balustrade, and holds a small music-book very elegantly. Her large, rich crimson dress, elaborately puffed and ornamented, covers her arm and just touches the tip of her shoulder, leaves her bosom exposed. She is golden-haired, and wears a black velvet hat with a puffed crown and a gold and black rolled band; a plume of ostrich-feathers is fastened by a brooch. Two men just show their heads, one in profile behind her, and a younger one to the right, both singing. The lady's attitude indicates a greater attention to her graceful pose than to her music.

On Panel. 2 ft. 1½ in. high; 1 ft. 10 in. wide.

GRIMOU, OR GRIMOUX.

BORN, 1680-8.

DIED, 1740.



ALEXIS GRIMOU was born between the years 1680 and 1688, in Paris. He was entirely self-taught, and owed his knowledge of art solely to his own diligent study of the works of Vandyck and Rembrandt, which he perseveringly copied for many years. Grimou's subjects were history and portraits; but owing to the want of good instruction his style must be reckoned inferior. He died in Paris, 1740.

No. 123. PORTRAIT OF A LADY. A slight painting of a round-faced lady with frizzed hair, a ruff, puffed and slashed sleeves, all dark, against a light background.

On Canvas. 2 ft. high; 1 ft. 8 in. wide.

GUERCINO.

BORN, 1592.

DIED, 1666.



IOVANNI FRANCESCO BARBIERE (Cavaliere), better known as GUERCINO DA CENTO, from having a squint, was born at Cento, a small town in the province of Bologna, February 8, 1592. His father was a poor woodman, who, supplying the neighbourhood with faggots, took Guercino with him to mind the cart. These constant visits to Bologna gave the lad many opportunities of cultivating a love for art, which he possessed in an eminent degree, and his first attempts were made in Bologna, when he quitted his father to work for himself. From this city he went to Venice and Rome, where he made the acquaintance of Caravaggio, and for a time imitated his style; but both painters being violent, ill-tempered men, they soon quarrelled and separated. For some years Guercino was under the patronage of Pope Gregory XV., who, dying in 1623, induced the painter to quit Rome for his native town. In Cento, therefore,

he was settled for nearly twenty years, continually working, and realising fair prices. In 1642 he went to reside in Bologna, where he died in 1666. In his best days Guercino was one of the chief masters of the class called *Tenebrosi*; but after his residence in Bologna he gave up his former vigorous manner and endeavoured to imitate Guido. His masterpiece is the large picture of "Santa Petronilla," originally painted for the Chapel of St. Peter's, but now in the Capitol at Rome. The Milan Gallery possesses a fine example of his style. Guercino is said to have been a man of churlish disposition, who despised female talent, and would never have a lady for a pupil. He had no master, but might for a short time have benefited by the influence of the Carracci school in Bologna. His scholars were Il Cavaliere Calabrese and Fiovarente.

No. 324. ST. CECILIA. The saint plays on the keys of an organ, the pipes of which reach to the edge of the picture. A nimbus is around her head; she has soft brown hair tied in a knot behind with a velvet band and pearls, pearl earrings, bare neck. She wears a soft brown dress with long sleeves, covered by a cape or cloak of yellow, with dark green-blue lining, fastened by a jewel at the throat. She looks down at her fingers as she plays.

Engraved by R. Cockburn.

Lent to the Royal Academy in 1853.

On Canvas. 3 ft. 11 in. high; 3 ft. 2½ in. wide.

No. 328. SALVATOR MUNDI. A child, in pinkish purple dress and blue cloak, holds a blue sphere in his hand; a lambent yellow flame plays around the head. The expression is somewhat weak, and indicates a work in imitation of Guido.

On Canvas. Circular, 1 ft. 7½ in. in diameter.

No. 348. THE WOMAN TAKEN IN ADULTERY. A composition of five figures, half-length and life-size. An old Jew, the accuser, is seen with the back of his bald head near the edge of the picture on the right; he demonstrates on his fingers his view of the proper course to be taken with respect to the culprit.

The woman, with cast-down, shame-stricken face, is led in by a soldier; his hand is seen on her left arm, his helmeted head beyond hers; he is followed by another rough-looking fellow. The woman's attitude with folded hands is very fine and expressive. The Saviour's head faces that of the old Jew, and pointing with his finger towards the woman, is about to put the searching question which set her free.


Lent to the Royal Academy in 1837, 1842, and 1851.

On Canvas. 3 ft. 1½ in. high; 3 ft. 11 in. wide.

GUIDO.

BORN, 1575.

DIED, 1642.

UIDO RENI, better known as GUIDO, was born at Calvenyano, near Bologna, November 4, 1575. His father was a musician; and intending Guido to follow his profession, instructed him in playing the flute, but finding that he had more decided taste for drawing allowed him to enter the school of Denis Calvert, and subsequently, in 1595, that of the Carracci. Here Guido acquired an astonishing mastery of his art; and accompanying his fellow-student Albani to Rome, his work excited considerable interest, and obtained for him the patronage of the Pope. Guido remained in Rome twenty years, occasionally visiting Naples, where his reputation was also very great, in spite of the infamous "Cabal," which threatened expulsion or death to all who dared to exercise their art in that city, not being citizens of Naples. Guido's departure from Rome was somewhat sudden, and taken in consequence of a reprimand he received from Cardinal Spinola, who reminded him of a sum of money paid for a work some years previously, which the painter had not even commenced. Guido was offended, returned the money, quitted Rome, notwithstanding the most urgent entreaties, and settled for the remainder of his life in Bologna. Here he established a school, and for a time lived splendidly on his princely income; but his indiscriminate liberality, added to a love for gaming, soon rendered it inadequate; and it is said that towards the end of his career this celebrated painter was so embarrassed in his circumstances that he sold his time to the picture-dealers. Guido's influence on the progress of art in Bologna was evidenced by the number of his scholars, among whom were several ladies of merit and distinction, Elizabetta Sirani, the pride of the Bolognese school, being the chief. Of his other scholars, Simone Cantarini, called Il Pesarese, and Francisco Gessi, were the best imitators of the master. Guido died in Bologna, August 18, 1642. He died not only a poor man, but deeply in debt. He was buried with great pomp in the Chapel of the Madonna del Rosario, in the Church of St. Domenico. Of this painter's works the finest

fresco is said to be in the garden-house of the Rospigliosi Palace in Rome, and his finest oil painting, the "Penitence of St. Peter," in the Zampieri Palace. He seldom painted portraits, mythology and Scripture history furnished him subjects: of these there are over two hundred in the various collections in Europe, from some of which he made good etchings.

No. 246. ST. JEROME. A miniature head of the saint; the hands are clasped over the breast and hold a cross; beautifully painted.

On Copper. An ellipse; 3 in. high; 2 in. wide.

No. 259. JUPITER AND EUROPA. Europa sits on the back of the bull, holding her flying amber-coloured and yellow and white draperies about her; her dress is grey, with short sleeves; her bosom is bare. She looks upward; her right hand is around the bull's neck; his small head is wreathed with flowers, a garland of which is also seen around his neck.

Engraved by Bartolozzi.

This picture was No. 5 in Desenfans' Catalogue.

On Canvas. 3 ft. 8½ in. high; 2 ft. 10 in. wide.

No. 267. ST. JEROME. A half-draped, kneeling figure, naked to the middle, the rest of the body covered with red drapery; reads from a book stuck on a piece of rock and supported by other two books and a skull; his hands are clasped under his white beard; a crucifix to the right just before the saint. A book is on the ground in the right corner. A light brown, or umber and white background.

On Copper. 7¾ in. high; 6½ in. wide.

No. 280. THE DEATH OF LUCRETIA. This is a subject Guido often repeated. The body is thrown back, the eyes and hand are turned up, and away from the spectator, towards the right top of the canvas. Her dress of heavy red velvet falls over her left arm, her under-dress of white is opened at the breast; she stabs herself with her right hand. A grey cool-toned picture.

A duplicate of this picture has been engraved by Dupuis.

On Canvas. 3 ft. 2½ in. high; 2 ft. 4½ in. wide.

No. 331. ST. JOHN IN THE WILDERNESS. A life-size figure seated in an elegant position; the left hand holds a cross of reeds; with his right hand raised he gives emphasis to his cry or his discourse. A clay-coloured scarf partly covers his figure, and partly flows behind his shoulder and under his left hand. In the distance is a dark wood

and quiet hills; a group of spectators—they can scarcely be auditors of the Baptist—are far off in the middle distance, some sitting and others standing.

Engraved by Raphael Morghen (?).

Bought by Mr. Desenfans of Mr. A. Wilson for 1000 guineas.*

Lent to the Royal Academy in 1835, 1839, 1850, 1854, and 1856.

On Canvas. 7 ft. 3½ in. high; 5 ft. 2 in. wide.

No. 332. A MAGDALEN. A cold grey-white face, the size of life, turned up toward the right top corner of the picture. A citrine or olive-brown coloured drapery is around the head, shoulders covered with blue drapery; a dark background shaped into an ellipse.

On Canvas. A circle; 1 ft. 7 in. in diameter; was formerly an elliptical canvas.

No. 339. ST. SEBASTIAN. The figure of the martyr is the size of life, bound to a tree, the head turned heavenwards; is nude, except a cloth round his middle; the left knee is raised, perhaps in agony, or perhaps the foot is tied up to the tree; an arrow has pierced the stomach just under the edge of the ribs. The background is dark: it is, however, meant for an outdoor scene, as the ground beyond the figure is dimly seen, and in the distance some, apparently four, Roman soldiers are mocking the Saint.

This picture was painted by Guido for the Cardinal Barberini, and was kept in his palace at Rome till removed on the alarm of the French approach on Rome in 1796. This was No. 3 in Desenfans' Catalogue.

This subject was frequently repeated by Guido. This picture is said to have been painted for his patron, Cardinal Barberini, about the year 1620. St. Sebastian was a soldier of the Prætorian Guards, and a Christian. During the persecution of Christians under Diocletian (A.D. 284), Sebastian refusing to renounce the faith in which he had been born, was condemned to be shot to death with arrows by his fellow-soldiers. This sentence was carried out on the Palatine Hill; but Irene and some Christian women coming by night to take down his body from the tree to which he was bound, discovered that life was not yet extinct, and by their care he was restored; he was,

* "Went next to see Mr. Desenfans' famous and numerous collection, which, on the whole, disappointed me—too many pictures, and too little excellence.

"Was introduced there to Sir Francis Bourgeois, the famous landscape painter.

"Desenfans's best picture, I think, is a single full-length figure of St. John in the Wilderness, by Guido Reni. He bought it of A. Wilson for a thousand guineas. There is a fine landscape in the background, with some clever little figures at a great distance. The superhuman expression of John uttering his prophecies is most admirable, and his body most nobly painted. His mouth is painted with peculiar beauty and elegance, open.

"Saw some capital Vandykes, and a capital Nativity, small (about two and a half feet), by Ann. Caracci, a glorious picture; some good landscapes by Both, Berghem, and one of Rysdael in particular; a room full of Cuyp's, and another of Nic. Poussin's, neither of which I admired very much."—'Constable's Life and Letters,' vol. i. p. 107. Letter dated March 1807, from A. G. Hunter to Constable.

however, discovered and retaken, and persisting in his faith, suffered martyrdom a second time, and was stoned to death.

St. Sebastian is a favourite saint among the Italian women, from the peculiar circumstances of his story; while his youth and beauty, and the opportunity for the display of the figure and of strong expression, have rendered him a favourite subject for artists.

Lent to the Royal Academy in 1841 and 1846.

On Canvas. 5 ft. 6 in. high; 4 ft. 3 in. wide.





HARP.

BORN, 1605.

DIED, 1670.



GERARD VAN HARP was born in Belgium, 1605. He studied under Rubens; and so earnestly availed himself of the great master's example and instructions, that he became a most successful imitator, not only of his manner, but of his design and colouring. "He copied some of Rubens' works on a reduced scale so closely, that good judges have taken them for genuine productions of the master." Harp's original pictures are chiefly representations of farm-houses, and village festivities, but in all there is admirable composition and good colour. He frequently embellished the architectural works of Theodore von Delen with figures. Hampton Court contains two examples of Gerard van Harp, "Pharaoh Sleeping," "Christ bearing his Cross." The exact date of his death is not known, but it is believed to be subsequent to 1670.

No. 6. FIGURES WITH SHEEP AT A WELL. A woman sits with a basket of apples in her lap. She wears a white cap and handkerchief; her gown is dark green, and is turned up over her knees, disclosing a red petticoat; her bodice is also red. A young girl holds up a green apron for apples; she has on a long pink jacket and a white cap. A black and white dog sits between the woman and the edge of the picture; a child, a young boy, sits behind the woman, eating an apple.

Some sheep, goats, and a cow, surround a well; some of the sheep drink from a trough. The well has stone uprights, and a wooden beam between them, to which the pulley is fastened. Beyond the well are a donkey, and a red-jacketed man in a brown cloak. On the left the head of the herdsman appears. This side of the picture is filled with farm-buildings. A dark, lowering sky, a little stretch of Dutch landscape, including a windmill, is seen.

Engraved by R. Cockburn.

On Panel. 1 ft. 10 $\frac{1}{4}$ in. high; 2 ft. 4 $\frac{1}{2}$ in. wide.

HOBBEMA.

BORN 1638.

DIED 1709.



EINDERT HOBBEMA, son of Sergeant William Hobbema, was born in Amsterdam, 1638, and became the pupil of Solomon Ruysdael, elder brother of the celebrated painter, Jacob Ruysdael. At the early age of nine years Hobbema produced a correct and clever drawing, and there is a work of his dated 1650, when he could have been but twelve. The authority for the date of this painter's birth is derived from the register of his marriage in the reformed church of Amsterdam [to which Ruysdael was witness], in 1668, where his age is recorded as thirty. The name of Hobbema's wife was Eeltrie Vinck, who died in 1704, but there is no information relative to children. During his life Hobbema's pictures fetched but low prices; it took nearly a century to discover their merit: now they are esteemed superior to the landscapes of any painter of his time, and realise enormous prices. At the sale of the King of Holland's collection in 1850, a "Landscape with Water-mill" was purchased by the Marquis of Hertford for 2250*l.*, as much as would have twice covered the picture with gold, when probably its original purchaser had it of the master for a few florins. Hobbema's pictures are remarkable for their simplicity of subject, and warm sunny treatment. The figures which embellish his landscapes are sometimes his own, sometimes by Berchem, Adrian Vandervelde, Lingelbach, and others. England possesses his best works, the National Gallery containing five fine examples. Hobbema died at Amsterdam, a poor man, and breathed his last in the Rozengracht, near the house in which his great predecessor, Rembrandt, had died forty years before. Hobbema was buried in the Westerkerkhof, December 14, 1709.

No. 131. LANDSCAPE WITH A WATER-MILL. The bank of a mill-pond is the foreground. A fine oak grows a few paces from the edge of the picture, and covers half the canvas on the top on the left, and sends massy boughs towards the right edge. On the bank are trunks of felled trees, and three groups of figures. On the left a gentleman and lady walk away from the tree; the man looks over his left shoulder at the second group, of a soldier and a woman seated

side by side on the trunk of a tree, and at a man who fiddles behind. Exactly in the middle of the picture's edge is the third group, consisting of a man, a woman, and a dog, all seated on the ground. Small trees fill the space between the oak and the left edge of the picture. The water in the pond is seen between the bushes that grow amidst a plaited wattle fence. The road on the left leads into the picture on to the dam on which the mills are placed. The backs of these buildings are towards the spectator; they consist of two gabled, red-roofed mills, with the water-wheels between them, at the nearest end of the dam, and another building, with its gable towards the water at the distant end. Two undershot wheels are at work; the white water from the mill-tail rushes out into the calm pond. Small trees peep over and beyond the last building. There is a space on the distant bank of the pond, like a courtyard, surrounded by labourers' cottages and tumble-down out-buildings. A man in a boat is just punting up a creek in the distant bank; another man walks across the courtyard; two others are on the bank. Small trees fill up the picture to its right edge, near to which are two women, one sitting and one standing. A glimpse of distance lets the eye out of the picture.

The out-of-doors effect is quite illusive; the whole picture is lighted from the left, a plan which throws the mill-buildings into shade; their dark sides reflect into the calm water with wonderful truth and transparency.

The foreground is in shadow, except only one gleam of light that falls on the path by which the lady and gentleman advance out from the picture. A cloudy sky, with patches of blue, indicates a young summer's day.

Engraved by R. Cockburn.

Lent to the Royal Academy in 1846 and 1855.

This picture was No. 123 in Smith's Catalogue, and there valued at £500.

On Panel. 1 ft. 11½ in. high; 2 ft. 8¾ in. wide.

No. 157. A LANDSCAPE. A foreground of small hills, covered with wood, is intersected on the left side by a path or road leading away from the front to a river which is seen in the middle of the picture. By the side of the stream is a castle or palace, with fortified towers. A rider comes up the path from the direction of the river; also a woman on foot, carrying pails; also a dog and a man. In the middle of the composition another man and a dog drive two pack donkeys towards the road. Beyond the river, a soft hilly bank fills up the middle distance; a grey distance indicates the far-reaching river. Over all is a gold-grey sky, with rolling white clouds, which, taken with the olive-green or grey tone, seem to be intended to represent early morning, perhaps a little before sunrise. Signed.

On Canvas. 2 ft. 6¼ in. high; 3 ft. 3 in. wide.

HOLBEIN.

BORN, 1495.

DIED, 1543.



HANS HOLBEIN, one of the most distinguished painters of the German school, an excellent sculptor and architect, was born in Augsburg, in 1495. His father and grandfather bearing the same Christian name, and being both painters, he was generally known as Hans Holbein le jeune. His youth was passed in the studio of his father ; his early manhood at Basle in Switzerland, where he was admitted a member of the Society of Painters, and obtained the right of citizenship. Quitting Basle in 1526, Holbein came over to England, bringing letters of recommendation from the great scholar Erasmus to Sir Thomas More, by whom he was kindly received, and in whose house at Chelsea he resided three years. Here it was that Henry VIII. first saw Holbein's work ; and was so struck with its excellence that he immediately took him into his own service, allotted him an apartment in the palace, and a salary of 30*l.* per annum, in addition to the price of his pictures, and gave him numerous commissions. In 1538 the celebrated "Dance of Death" was published in France ; and Holbein's reputation so increasing, the authorities of Basle, desirous of his return, bestowed an annuity of fifty florins on the painter, and a small pension on his wife, who it appears remained with her children in Basle. But Holbein's fame was great in England, and his emolument greater ; he therefore visited Basle to acknowledge the favours received, and this done, returned again to England, where he remained until his death. Various dates are given of the death of Holbein ; but as he died of the plague, the most probable date is 1543, when he was in his forty-eighth year, and when the plague was raging in London. Holbein painted in oil, distemper, and water-colour, and his miniatures are remarkable for possessing all the strength of oil-colour with the most perfect delicacy. Although the life of Holbein was not long, his works are exceedingly numerous ; but many portraits asserted to be by his hand are merely copies. This painter's best works were done in England, but, unfortunately, many of them, particularly his miniatures, were consumed by the fire at Whitehall in 1697.

No. 353. PORTRAIT OF AN OLD MAN. A finely-painted head of an old Burgomaster. He wears a black cap with ear-pieces, which with a ruff covers his ears; it is covered in its turn by the fur-lined black gown with a standing deep black collar. The right hand holds a book; the left is placed across and over both hand and book. Two white threads hang down from his ruff. The face is keen and shrewd; clear-eyed; the upper lip sunken from loss of teeth; the face is unshaven, but the grey, soft beard and moustache are close-clipped. The head is painted in flat daylight, almost full face. The picture is now square, but has formerly been framed with steeply cut-off corners.

The picture was No. 73 in Desenfans' Catalogue.

On Panel. 1 ft. 9 in. high; 1 ft. 3½ in. wide.





JORDAENS.

BORN, 1593.

DIED, 1678.

JACOB JORDAENS, born in Antwerp, May 20, 1593, was the eldest of eleven children, whose parents were Jacob Jordaens, a mercer of Antwerp, and Barbara Van Wolschatten his wife. In 1607 young Jacob entered the studio of Adam Van Noort, a painter of great ability, and a good colourist, where he remained until he married his master's daughter, Catherine van Noort, in 1616, and shortly after was made a free master in the Liggere, and was acknowledged to be an artist of considerable merit. The numerous commissions he received were not merely from his fellow-citizens, but from many civil and religious establishments of Antwerp, and even from Royalty itself. Although Jordaens was occasionally absurd, and "wholly void of refinement," yet his pictures fetched such prices, that he rapidly made a fortune, and built for himself a magnificent mansion in the High Street, which for its embellishments and splendour rivalled that of the great master, Rubens, whom he delighted to imitate as far as his abilities would permit. Sir Joshua Reynolds, who places Jordaens among the best of the inferior painters of the Flemish school, writes : "Jordaens certainly understood very well the mechanical part of his art ; his works are generally well coloured and executed with great freedom of hand, but he ought never to have attempted higher subjects than satyrs or animals, or men little above beasts, for he had no idea of grace or dignity." Jacob Jordaens had three children, two of whom survived him. The eldest, Elizabeth, died on the same day as her father, and of the same disorder, the "sweating sickness," in October 1678, and they were both buried in the Church of the Reformers at Pretre,

on the frontiers of the United Provinces. There is no mention of Jordaens' pupils, but he had many imitators; some of his best pictures are in Antwerp, and the Gallery of the Louvre contained six or seven good specimens of this artist's works.

No. 37. BLOWING HOT AND COLD. The Satyr, at the right edge of the picture, sits at the head of the table on a wooden chair, under which a cat is seated. He opens his eyes, and separates his hands in astonishment as he sees the boor, who is seated opposite the spectator, on the other side of the table, blow upon his spoonful of porridge; he holds the pipkin in his left hand and his spoon in his right. The peasant's wife and baby are opposite the Satyr, and occupy the left edge of the picture. An old woman, a girl, and a child are seen behind the table.

The scene is a porch; a blue but rather cloudy sky is above.

This is probably a sketch or study for the large picture of the same subject at Munich, which has been engraved by Vorsterman.

On Canvas. 1 ft. 6½ in. high; 1 ft. 9½ in. wide.





KALF.

BORN, 1620.

DIED, 1693.



WILLIAM KALF was born at Amsterdam, about the year 1620. He studied under Hendrik Pot, a painter of Haarlem of no great repute, although he painted a portrait of Charles I. of England. In 1643 Kalf was an established master, much celebrated for interiors and still life; his pictures of fruit, plate of silver or gold, and glass are perfectly wonderful; the "representation effective almost to illusion." Yet it does not appear that he benefited much by the practice of his art; his prices were very low, and commissions equally rare. The most remarkable painting by Kalf is in the Museum at Amsterdam. It measures 2 feet 3 inches by 2 feet, and contains a chased silver vase, a glass, a porcelain dish of fruit, an open gold watch and a knife, all on a marble slab, executed in a most masterly manner. For this fine piece the Museum paid the absurd sum of two guineas in 1821. His work cannot therefore be very much esteemed. Kalf died in Amsterdam in 1693. He was also an engraver. An example of this painter's work may be seen in Hampton Court.

No. 181. THE INTERIOR OF A COTTAGE. An old woman sits towards the left edge of the picture spinning at a wheel. A child, sitting on the ground with its back to the spectator, offers something to the woman. It has been playing with a book, which, with a rattle, is on the ground. The chimney-piece projects into the room; in the background three ropes of onions are visible. In a niche are pots, and a crockery colander hangs from the edge of the shelf. A rush chair, with linen over its back, has a brass pan on the broken seat; another brass pan leans against the chair. A charcoal foot-warmer is in the foreground. The accessories are all coarsely but well painted.

On Canvas. 2 ft. high; 1 ft. 11 in. wide.



LAIRESSE.

BORN, 1640.

DIED, 1711.

ERRARD DE LAIRESSE was born in Liege in 1640. He acquired his knowledge of art from his father, Renier de Lairese, but there is reason to believe that he also studied under Bartolet, which would account for his taste for the antique so evident in all his works. Lairese first established himself in Utrecht, where he met with little encouragement until a friend introduced him to the well-known picture-dealer Velenburg, at Amsterdam, who desired to see some of his work. Lairese sent a picture which so charmed the dealer that he begged him at once to quit Utrecht and take up his abode in Amsterdam, a request with which the hitherto obscure painter immediately complied. He now rose rapidly to fortune and repute, and became celebrated as a painter, an engraver, and an author. His pictures are in many galleries of Europe: in the great Church of Liege, his native town, is a large painting by Lairese, "The Ascension of the Virgin;" and in the Gallery of Amsterdam a highly finished picture of the "Death of Cleopatra," which is commended greatly by Sir Joshua Reynolds; "but," he adds, "degraded by the naturalness of the white satin" thrown as drapery over the graceful form of Cleopatra. Lairese died, July 28, 1711.

No. 32. PAN AND SYRINX. The foreground object is a tomb, on which there is a circular relief; behind this, to the right, is the trunk of a large beech. The Satyr pursues the maid, who runs away from the front of the picture, and just grasps her by the waist as she flees with extended hands. A pool is below, on the farther side of which copse-like trees grow. Banks of earth and trees lead the eye into the middle distance, where a village is seen under a cliff.

Trees in clumps are scattered about; the distance is formed by sandy dunes. A summer sky is flecked with clouds.

On Canvas. 1 ft. $2\frac{3}{8}$ in. high; 1 ft. $5\frac{1}{2}$ in. wide.

No. 42. APOLLO AND DAPHNE. A tree and two saplings divide the picture in two parts from top to bottom. Apollo pursues the maid, whose hands already sprout with foliage. A small village, on a mound, is at the foot of a bank or cliff, which has brushwood at the top. Small saplings grow to the left. A distance of soft downs under a clear sky completes this finished picture.

On Canvas. 1 ft. $2\frac{3}{8}$ in. high; 1 ft. $5\frac{1}{2}$ in. wide.

LAURI.

BORN, 1623.

DIED, 1694.



ILIPO LAURI, a younger son of Balthazar Lauri, was born in Rome, 1623. He studied first under his father, and then went to the studio of his brother-in-law, Angelo Caroselli, whom he soon surpassed. Lauri's subjects were either Scriptural or historical, and painted small, with landscape. But he also executed several grand compositions for churches, and among them one of "Adam and Eve in Paradise." His designs were good, and he possessed grace in composition, combined with a "general lively freshness" of style: his invention was fertile, his judgment accurate, for all which qualities his works are considered extremely valuable, besides being greatly admired for their delicacy of handling. The Gallery of the Louvre contains two of his works; and in Hampton Court a painting of "Jacob's departure from Laban," and a "Holy Family," are good examples of his manner. Lauri died in Rome, 1694.

No. 223. APOLLO FLAYING MARSYAS. Apollo kneels on his right knee on a rock. His right hand holds the knife, his left grasps the Satyr's right arm. A drapery floats over Apollo's shoulder and flutters behind him; it is wound round his middle. Marsyas, bound hand and foot to a tree, with his right hand drawn above his head, looks about wildly for help.

His companions group themselves about: three are on the ground to the left; one old one holds his hands to his ears; another old one

beyond looks on, scared and shuddering. The nearest one seems more unconcerned; a fourth has climbed a tree to get a better view. Behind the victim, two small satyr-like figures dance and play on the cymbals. Two other young Satyrs run away from the horrid sight, crying, and embracing as they go.

A grey sky, dark and lowering. It is much covered by foliage.

On Canvas. 1 ft. 6 $\frac{3}{4}$ in. high; 1 ft. 2 $\frac{1}{2}$ in. wide.

LAWRENCE, P.R.A.

BORN, 1769.

DIED, 1830.



SIR THOMAS LAWRENCE was born May 4, 1769, at Bristol. He was the youngest of sixteen children; his father, a man of good education, had been first a solicitor, then a supervisor of excise, and ultimately the landlord of an hotel, the 'Black Bear' at Devizes. His mother, Lucy Reed, was the daughter of a clergyman. Young Lawrence's first sketch was made when five years old; and at nine he copied an historical picture of "Peter denying Christ," and the following year began to draw portraits professionally. Mr. Lawrence, desirous of making his son's talent known to the fashionable world, took him to Weymouth, to Oxford, and to Bath. In Bath he hired a house; and sending the lad's crayon drawing of the "Transfiguration" to the Society of Arts, the Committee awarded it the "greater silver palette gilt," and five guineas. Young Lawrence's success now rapidly increased; he constantly received four sitters a day for his crayon portraits. In 1785 he commenced oil painting: his first work being a full-length figure of "Christ bearing the Cross." Shortly after, his father procured him an introduction to Sir Joshua Reynolds, and he became a student of the Royal Academy in 1787. "Lawrence's proficiency in drawing," says Mr. Howard, "was such as to leave all competitors in the antique school far behind." Before he had reached the required age (twenty-four) he was elected Associate of the Academy; and on the death of Sir Joshua Reynolds, received the appointment of painter to the King, George III. In 1794, at the early age of

twenty-five, Lawrence was elected Academician, sending as his diploma picture "A Gipsy Girl." The artist's reputation was now firmly established: he held a distinguished position in society, which his great talents, his refined mind, his extremely handsome person, and his courtly address combined to elevate. His sitters were of the greatest and noblest; and steadily raising his prices as his fame increased, his income grew from hundreds to thousands,—it is stated to 15,000*l*. But the painter was liberal and extravagant: he maintained his parents, and other members of his family; and he spent large sums in the purchase of works of art, which he accumulated to the value of 50,000*l*., and he never refused any who stood in need. Thus his large income was barely sufficient for his expenses. In 1814 the Prince Regent commissioned Lawrence to go to Paris to make portraits of all the illustrious persons who had been connected with the late war. This commission occupied the painter four years, and he had to visit many Continental cities. It was a noble commission; his own price for each likeness, 1000*l*. for expenses, and knighthood. Lawrence returned to England in 1820, just after the death of Benjamin West, and was immediately chosen President of the Royal Academy; which office he filled to admiration until his death, which took place very suddenly on the 7th of January, 1830, from disease of the heart. Sir Thomas Lawrence was buried with much ceremony in St. Paul's Cathedral. After his death his studio was found to be full of sketches, commissions which no length of life would have sufficed to finish, forced upon him by the demands of fashion. Lawrence never married, and was but little in the society of his brother artists, who nevertheless held him in the highest esteem. He was a member of the Academy of St. Luke at Rome, and of many other foreign academies, and in 1825 was created Chevalier of the Legion d'Honneur.

No. 357. PORTRAIT OF THE REV. OZIAS THURSTON LINLEY. A boy's portrait, with an open, pleasant expression, clear brown eyes. He wears a brown coat, white waistcoat, and cravat. A blue-grey background.

This is a crayon, or pastel drawing.

On Paper (?). Elliptical; 1 ft. high; 9½ in. wide.

No. 359. PORTRAIT OF WILLIAM LINLEY, Esq. The head is seen in a little more than profile view, looking towards the right; long brown hair over the forehead, which also falls in curls over the shoulders; white cravat. Delicate refined painting and colour.

William Linley was born in 1771, and died in 1835; he was the author of "Dramatic Songs of Shakespeare," a work of genius and merit.

"So true in the colouring, so careful in execution, that perhaps very few of Lawrence's more celebrated pictures might bear a comparison with it."

Lent to the Royal Academy in 1831.

On Canvas. 2 ft. 5½ in. high; 2 ft. ½ in. wide.

No. 360. PORTRAIT OF MISS LINLEY. A girl's portrait of the last century. A white low dress, blue ribbon in her hair, bow and sash of the same, and a narrow strip of the same colour passes over her shoulder and under her dress.

Crayon or pastel drawing.

On Paper (?). Elliptical; 1 ft. high; 9½ in. wide.

For an account of the Linley family, and the names of the donors of their portraits to the Gallery, see particulars under the heading of Gainsborough, p. 66.

LE BRUN.

BORN, 1619.

DIED, 1690.



HARLES LE BRUN, the son of an obscure sculptor, was born February 24, 1619, in Paris. His master in painting was Simon Vouet, sometimes termed the founder of the French School, an artist of great distinction in his time; but the scholar surpassed the master. Going to Rome, Le Brun placed himself under Nicolas Poussin; but greatly admiring the style of the Carracci, he became one of their imitators; and also deeply studied the works of Raphael and the antique during the six years he remained in Rome. On his return to Paris this painter's great merit obtained for him the favour of Louis XIV.; and in 1655 he became President of the Academy of Painting and Sculpture, Director of the Gobelin Manufacture of Tapestry, and received the Order of St. Michael. For Louis XIV. Le Brun painted a number of pictures, "the Battles of Alexander," and several sacred subjects, most of them in the Louvre, the others adorned the Gallery

of Versailles. He was occasionally assisted by his friend Louis Testilin, one of the best masters of his time, but one who was of so diffident a nature, that he retired from public notice, and so lost the opportunity of distinction. Le Brun delighted to portray the various expressions caused by the "Passions," which representations, although they are reckoned "coarse and general, and therefore intrinsically of little worth, may be useful as landmarks to beginners." Not only was this artist a painter, he was also an engraver, an architect, and an author. In accordance with his love for facial power, he wrote a work on 'Physiognomy,' and one on the 'Passions;' he had deeply studied the human mind and its various manifestations, and, indeed, possessed a very comprehensive genius; but although decidedly an artist of great merit and vigour, his work shows little taste, and less refinement. Charles Le Brun died February 12, 1690, at the Gobelins in Paris. There is a portrait in the French Academy, the reception picture of Elizabeth Sophie Chéron, painted in 1674, when Le Brun proposed her as member, he being the President of the Academy. The "Massacre of the Innocents" is reckoned one of this painter's masterpieces.

No. 252. THE MASSACRE OF THE INNOCENTS. The middle group is a soldier on a grey horse, who seizes a child; its mother clutches at it in vain; he tramples another mother and child under his feet. To the right, a group of two mourning mothers and three dead children, a dog licks the wounds of one of the infants; to the left, a soldier with his hands full, carries a child in his teeth; another clutches at two children, both defended by their mothers. In the middle distance, Herod in his car, with four horses, is riding down and running over children and their mothers; on the left, women are seen running up the rocks to escape the pursuit of the soldiers. The whole scene is laid in a valley, the two opposite sides of which are joined by a viaduct; on this bridge various episodes of killing and murderous attack are seen. The background is formed by a hill, cypress trees, a temple, a tomb, and pyramid; a gloomy light is over the middle of the picture, blue sky, and white clouds.

Mrs. Jameson says: "Confused and scattered in arrangement, and very tame and dingy in colour, it is a disagreeable picture of a subject of which Rubens has given us the terrors, Poussin the tragedy, Raphael the poetry, and Guido the pathos."

This picture was formerly in the Orleans Collection, and is engraved by Le Noir.

Lent to the Royal Academy in 1851.

On Canvas. 4 ft. 3 in. high; 6 ft. 1 in. wide.

No. 319. HORATIUS COCLES DEFENDING THE BRIDGE.

A stone bridge has been broken down, and a wooden one placed over its ruins. This in its turn is being destroyed by three strong men, who toil with crowbars to dislodge the beams and planks of which it is composed. Horatius stands on a part of the stone arch underneath, and fights against numbers. Two men with bucklers just fall away before his last rush, three dead bodies already lie at his feet. A further attack is being made on the single figure by a horseman and four foot-soldiers. In the foreground a river god sits with his urn; he looks round at the conflict, and especially at a supernatural vision of Minerva and a genius, who float above Horatius, the former holding a wreath over his head, the child with a lighted torch. The background to the fighting figures is formed by the blue hills of the Campagna. An armed figure stands at the distant foot of the bridge with upraised arms, and gives directions respecting the burning of the structure as a young man is leaving him with a torch in his hand, and underneath the arch a figure, also with a torch, is seen in a boat. Behind is an earthen road, town walls, and gate, through which horses and riders are rushing into the town. The imitation of Nicholas Poussin's manner is seen in this picture.

On Canvas. 3 ft. 11½ in. high; 5 ft. 6½ in. wide.

LENAIN.

BORN, 1583.

DIED, 1648.



LOUIS LENAIN was the eldest of the three brothers Lenain. He was born in Laon, the capital of Aisne, about 1583. He and his brothers worked together, painting for the most part pictures of ordinary life entirely from nature; and so great is their similarity of manner that their separate work can rarely be distinguished. The Lenains were among the first *genre* painters of France, and they were also good portrait painters, especially in miniature. In their Scriptural pieces, of which there are several, they invariably sought their models from among the people of common life, and adhered strictly to Nature in every branch of their art. Of great reputation, they were all made members of the French Academy of Painting in 1648, and the two eldest, Louis and Matthieu, died shortly after, within a few days of each other, in March 1648. Antoine, the youngest brother, lived to a good old age, and died in August 1677.

Alike in their art, they were alike in their lives, the biography of one will suffice for all. There are four pictures by Lenain in the Louvre, and one, the "Interior of a Church, with a procession," attributed to him.

No. 158. MUSICIANS. A woman, in a sheepskin cap with a red feather in it, plays a guitar; she sits with her knees towards the right edge of the picture, with her back to a table, which is to the left, on it is a silver two-handled cup, a loaf, and a pitcher; a dog is on this side; a bearded old man, on the distant side of the table, blows a pipe; another man, on the right, looks out of the picture. All are clothed in coarse woollen garments.

On Canvas. 1 ft. high; 1 ft. 3¼ in. wide.

LINGELBACH.

BORN, 1625.

DIED, 1687.



JOHAN, or JAN LINGELBACH, was born in Frankfurt, October 1625. While very young he was taken to Holland, thence to Paris, and in 1644, when twenty-two years old, he went to Rome, in which city he remained for six years. Returning to Holland, he settled in Amsterdam, as a painter of landscapes. Like Adrian Vandervelde, however, he spent much of his time in embellishing the works of other landscape painters, Wynants, Verboon, &c., putting in the figures, a branch of the art for which he possessed good capacity. Lingelbach's colouring was occasionally bad, and he does not rank among the more considerable Dutch painters; he belongs to the German School, although commonly reckoned with the Dutch. It is supposed that his death took place about the year 1687. The names of this painter's masters are not known, nor are any of his pupils mentioned.

No. 77. A SEAPORT. A view of the port of Genoa, with a statue of Neptune, forts, and the pharos. The foreground scene is on the quay, where some extraordinary groups of figures are seen; a man of consequence, wearing a turban, comes out from a sort of

town gate on foot; a servant holds an umbrella over his head; a dark slave carries his train; a man half kneels to touch his feet. In the middle of the picture is a Heyduc, with bows and arrows, an ostrich-feather cap, on a white horse. A man on foot, cap in hand, speaks to him. A woman, sitting with a bundle and a child, speaks to a boy on the right; she is to the left of the horse's heels, the boy to whom she speaks is to the right of the animal; in the same corner a man is sitting on a bale of goods, a standing figure, and two sitting porters; beyond are porters moving goods into boats, galleys, &c. Sitting figures on bales of goods occupy the other corner, in which is a globe, crosses, rolls of paper, a dog, a porter, and behind are the galleys waiting their lading. The sea is a background to the whole. Signed.

On Canvas. 2 ft. 2½ in. high; 2 ft. 9½ in. wide.

LOUTHERBOURG.

BORN, 1740.

DIED, 1812.

PHILIP JAMES DE LOUTHERBOURG was born at Strasburg, October 31, 1740. His father was a miniature-painter, and his masters were Tischbein, Vanloo, and Casanova. Loutherbouurg possessed great facility of hand, and great talent for variety of subject: he painted landscapes, sea and battle pieces, and was a remarkably fine scene-painter. After obtaining considerable celebrity in Paris, and being made a member of the French Academy, he travelled through Germany, Switzerland, and Italy, and finally settled in England. On his arrival he was immediately engaged by Garrick to make designs for scenery at Drury Lane Theatre, at a salary of 500*l.* per annum; and in 1771 was elected a full member of the Royal Academy, always contributing to the exhibitions. Besides his engagement at Drury Lane he was scene-painter at the opera, for which particular branch of his art he was peculiarly qualified by his versatile talents. Late in life Loutherbouurg became a disciple of the fanatic Richard Brothers, and like him professed to be a prophet; but some of his predictions having failed, his house was attacked by a mob, whose violence destroyed his illusions, and prevented further attempts. He died in Hammer-smith Terrace, March 11th, 1812, and was buried in Chiswick

churchyard. Loutherbouurg produced a diorama on a small scale, called the "Eidophusikon," which was the delight of Gainsborough. Added to his many other works, he made etchings of several of his own compositions.

No. 55. LANDSCAPE WITH CATTLE. A rock stands up crested with bushes; a hillside is beyond it to the right, which has a stream flowing around its base; cattle are in the water. A man, riding a donkey, is followed by a dog driving some sheep, on the left. Hills are in the distance; a warm evening sky, with summer clouds.

On Canvas. 1 ft. 9 $\frac{3}{4}$ in. high; 2 ft. 3 in. wide.

No. 89. LANDSCAPE, WITH CATTLE AND FIGURES. A clump of elms forms the middle mass of the composition; a warm setting sun is behind them. A group of cows, a calf, sheep, and a donkey occupy the middle of the foreground; they drink from a stream which comes to the edge of the picture; prominent among them is a white cow; a man and a dog look after the herd; a mounted figure is in the middle distance. Two beech-stems are seen on the right near the frame.

On Canvas. 2 ft. 2 $\frac{1}{2}$ in. high; 3 ft. 2 in. wide.





MARATTI, OR MARATTA.

BORN, 1625.

DIED, 1713.

CARLO MARATTI (CAVALIERE), the last great Roman painter, was born at Camurano, near Ancona, in Italy, May 15, 1625. When quite young, he entered the school of Andrea Sacchi in Rome, and soon gave evidence of his superior abilities, excelling chiefly in drawings of the Virgin and other female figures, for which excellence he subsequently acquired the name of Carlo delle Madonne. After the death of Ciro Ferri, the leader of the Cortona School, Maratti, who headed the school of his master Sacchi, was without a rival in Rome, and for nearly half a century he maintained the position of its most eminent painter. Many honours were conferred on Maratti by the several Popes of his time, and he derived great emolument from his various appointments. In 1702-3, after restoring the almost ruined frescoes of Raphael in the Vatican, he was rewarded by Pope Clement XI. with the rank and insignia of the "Order of Christ." He, however, painted but few frescoes, his chief works being easel pictures, which were considered of great value; and it is said that when Maratti heard complaints of his extravagant prices he would reply, "I am sent as the receiver-general for all the good painters that have lived before me, and consider myself but poorly paid for collecting their arrears."

Sir Joshua Reynolds speaks of Maratti as "a painter of great academic merit, but deficient in the management of colour;" and Howard says, "he showed too much art in the disposition of his drapery." There are several of his works in the old collection of the Louvre, and amongst them a nearly profile portrait of himself.

Maratti died Dec. 15, 1713, leaving a daughter, Maria, justly celebrated for her talents as a poet and painter; she was the only pupil of whom we have mention under the name of Carlo Maratti. Maria married the poet Zippi. At the time of his death, Maratti was President of the Academy of St. Luke in Rome.

No. 342. THE HOLY FAMILY. The Virgin, in white dress, covered with a blue cloak or drapery, sits in the middle of the picture, her right hand on the cradle; she clasps the child with her left. Elizabeth, sitting on the ground, holds the little John to kiss the child. Joseph is behind Mary, and Zacharias, holding a book, is behind Elizabeth.

The whole picture in simple light and shade; a dusky landscape is seen beyond—columns and bases, which, with a floating cherub, with others only seen as to their heads, make up the picture.

A dark blue distance and sky.

On Canvas. 1 ft. 6 $\frac{3}{4}$ in. high; 1 ft. 2 $\frac{7}{8}$ in. wide.

No. 363. PORTRAIT OF MOLIERÈ. The head looks three-quarters towards the right; has long hair; he holds up a stiff drapery that is thrown over the shoulder with the right hand; shirt open at the throat.

On Canvas. 2 ft. 3 $\frac{3}{4}$ in. high; 1 ft. 10 $\frac{1}{2}$ in. wide.

JEAN BAPTIST POQUELIN DE MOLIERÈ was born at Paris in 1622. His father was valet-de-chambre and upholsterer to the King; and when he became infirm, Molière was obliged to take his duty. He thus attended Louis XIII. to Narbonne in 1641. He became a provincial actor, following the dictates of an unconquerable inclination for the stage. In 1662 he produced his 'Étourdi,' and established himself in Paris, under the patronage of the Prince de Conti. "Tartuffe" carried his reputation to the highest point. His last piece was 'Le Malade Imaginaire,' to the fourth representation of which he fell a sacrifice. He himself acted the imaginary sick man in the piece; but labouring at the same time under a pulmonary complaint, and exerting himself with unnatural spirit, his efforts ruptured a blood vessel, of which he died in 1673.

He chased away a great part of the coxcombry, false wit, and pedantry of his day. He was the true father of French comedy; and Voltaire styles him "the best comic writer of any nation."

This picture was presented to the Gallery in June, 1854, by Mr. Bartley, together with three others, namely:—

A portrait of MR. BARTLEY, by Lane;

A portrait of MRS. BARTLEY, by Lane;


A portrait of CHARLES KEMBLE, by Briggs.

These pictures are in the College.

MIEL.

BORN, 1599.

DIED, 1641-50.

AN MIEL (called Giovanni Dello Vite) was born in Antwerp, 1599. He studied first under Gerard Zegers, in whose school he highly distinguished himself; and then went to Rome to enter the studio of Andrea Sacchi. The works of the Carracci and Correggio especially attracted his attention; and he soon gave such extraordinary proofs of his talent and ability that his master, Sacchi, invited his assistance in a large work he was then executing. About this time, however, from some unexplained cause, Miel quitted the elevated path he had hitherto followed, declined his master's invitation, and turned his whole attention to the study of Bamboccio. His success was again evident; and in his representations of holiday parties, carnivals, gipsies, beggars, and pastoral scenes, he was in no way inferior to Bamboccio either in force or brilliancy. "The hunting-parties of Miel are particularly admired; the figures and animals of all kinds are designed with extraordinary spirit and truth to nature. The colouring is beautifully transparent, and the tints on the skins of the animals clear and delicate." Miel's great merit procured him the favour of Charles Emanuel, Duke of Savoy, who appointed him his chief painter, presented him with a cross set in diamonds, and conferred on him the Order of St. Mauritius. Miel's large historical pieces, whether in fresco or oil, are not considered of so great merit as his easel pictures, of which there are many capital examples in the Imperial Gallery at Vienna; and at the great hunting-seat in Turin in the grand saloon are the finest of this master's productions—a series of paintings representing the chase of various kinds of animals. The Louvre contains five pictures by his hand. Jan Miel died in Turin between the years 1641 and 1650.

No. 21. LANDSCAPE WITH FIGURES. (Ascribed to J. Miel.) A woman sits on the ground with a lute in her hand; a man in an affected position, with his right foot on a stone, loads a very long gun; in front of him is a dog. In the foreground are large docks. A house with an arched gate, and a tower on a rock, are seen to the right. In the distance, dark blue mountains and a lake.

On Panel. 8 in. high; 11½ in. wide.

No. 103. AN OLD BUILDING, WITH FIGURES. The scene is a courtyard, surrounded with high walls. A woman is washing linen at a stone tank in the distance. In the foreground a comely woman, with a boy at her knees, converses with a man in a flapping hat, who stands behind her. A dog is in the middle of the yard. A woman twirling yarn walks up some steps. A table with red drapery, and various things upon it, make up the composition.

This picture was presented by John Philip Kemble, Esq.

On Canvas, strained on Panel. 1 ft. 2½ in. high; 1 ft. wide.

MOLA.

BORN, 1612. DIED, 1668.



PIETRO FRANCESCO MOLA was born at Coldre, in the province of Como, in the year 1612. His father, Giovanni Battista Mola, an architect, took him to Rome while quite a lad, and placed him under the instruction of Cavalière Cesare d'Arpino, a painter celebrated for the delineation of female beauty, but then far advanced in years. After a short stay with his master, Mola went to Venice, where he remained many months, and then returned to Rome for another brief visit. From Rome he journeyed to Bologna to study the works of Albani and Guercino, and became one of their closest imitators—of Albani in landscape, which with its embellishment of figures, especially suited the taste of Mola, and of Guercino in the disposition of light and shade. After his various studies, Mola again returned to Rome, and there established himself, notwithstanding the invitation of Louis XIV., who offered to make him the Court painter if he would settle in Paris. Mola's best pieces are landscapes, and he painted large and small figures; he was a good colourist. Two of his works are in the National Gallery, and seven in the Louvre. He died in Rome in the year 1668, was a painter of great distinction, and held the office of President of the Academy of St. Luke. He was also a good engraver.

No. 195. HAGAR AND ISHMAEL. Hagar kneels on the ground on one knee, looking up and away from the spectator, towards

an angel, who indicates with appropriate gesture the source whence relief may be found. Hagar is dressed in a yellow tunic and red drapery; the body of the dying child lies to the right, half-covered with drapery. Storm-riven trees, dark blue distance, and warm evening sky.

On Panel. A circle; $7\frac{1}{2}$ in. in diameter.

No. 261. ST. SEBASTIAN. The figure, partially draped, is bound to a tree by the wrists, with the hands higher than the head, which is turned upwards, and towards his left shoulder; his red drapery lies on a rock at his feet. An arrow has pierced his right leg, and another his abdomen. The landscape and sky are dark, brown trees, and a waterfall in the background.

On Canvas. 2 ft. $1\frac{1}{4}$ in. high; 1 ft. $6\frac{1}{2}$ in. wide.

No. 266. LANDSCAPE AND HOLY FAMILY. Mary and the child sit against the base of a column. Joseph offers a basketful of apples to the young child, who holding one in his left hand, offers one to his mother with his right. A beautiful glow of Venetian colour in the landscape, which has blue mountains, and olive-grey middle distance. The head and shoulders of the donkey grazing are seen at the right edge of the picture.

On Canvas. 1 ft. $7\frac{1}{2}$ in. high; 1 ft. 10 in. wide.

No. 284. THE RAPE OF PROSERPINE. Pluto, a dark figure, seizes the female figure around the waist, and lifts her into a car. A Cupid holds the reins of the horses. Dark, rich background, with clouds about.

"The landscape and the whole composition are full of that spirit and picturesque feeling that characterises Mola."*

Lent to the Royal Academy, as by N. Poussin, in 1829.

On Canvas. 2 ft. $1\frac{1}{4}$ in. high; 1 ft. 7 in. wide.

MONAMY.

BORN, 1670. DIED, 1749.

PETER MONAMY was born of poor parents in Jersey, about the year 1670. He came with them to England, and acquired a knowledge of the rudiments of art from a house and sign-painter who resided near, on London Bridge. Walpole says: "The shallow

* Mrs. Jameson.

waves that rolled under his window taught young Monamy what his master could not teach him, and fitted him to imitate the turbulence of the ocean." He gained great reputation as a painter of sea-pieces, became a man of great intelligence, and, to judge from his portrait, painted by P. Stubly, possessed great personal attractions. There are two pictures by this master in Hampton Court. He died, 1749.

No. 92. A CALM. A sloop with all sails furled, except a square sail and a driver, is at anchor.

Two men in a boat pull across the front from right to left; behind her is a boat with a man in it; two fishing-boats with flapping sails. Above the bowsprit of the sloop another fishing-boat is seen, and a square-rigged ship in the distance. On the right a war-ship fires a salute from both sides; another topmast is seen through the smoke. A bank of mist closes the distance; fine weather is showing overhead, through a yellowish sky, which is farther indicated by the gambols of a school of porpoises in the foreground. This picture was formerly attributed to W. Vandervelde.

Engraved by R. Cockburn.

On Canvas. 2 ft. high; 2 ft. 5½ in. wide.

MORALES.

BORN, 1510.

DIED, 1586.



UIS DE MORALES was born at Badajoz, and seems to have been a small proprietor there, as when in late life he fell into poverty, he sold a vineyard as a means of support. He painted for Philip II., and it is said the subject of the picture Morales painted for the Escorial was "Christ going to Calvary." He was called "El Divino" by his countrymen, rather, it would appear, from the choice of his subjects than from the excellence of their execution. "Morales seems to have lived an obscure life, and part of it in great poverty; his pictures were of the modest pretensions required for private oratories, and perhaps for the American trade in Saints and Madonnas; his style is one exponent of Spanish asceticism." In 1581 the King, Philip II.,

visited Badajoz, and settled a pension of 300 ducats on the old and poverty-stricken painter. The poor old man died five years later, in 1586.

No. 329. CHRIST BEARING HIS CROSS. (Ascribed to this painter.) A life-size picture. The figure advances painfully, bending under the weight of his cross, from left to right, in profile across the picture. The face is turned towards the spectator, and consequently looks out from the picture. Both hands steady the weight by grasping on one of the limbs of the cross, the long stem of which drags on the ground after the figure, but out of sight.

John, in an olive coat and a red mantle; Mary, the Mother, dressed in a whimple, and with clasped hands; and Mary Magdalen, with bare head, follow the figure, and occupy the space between it and the left edge of the picture. Cloudy sky, clay-coloured distance, and grey mountains are in the distance.

This picture is doubtful as, it is said, this master never painted on canvas.

On Canvas. 7 ft. 4 in. high; 4 ft. 2½ in. wide. Original size was 6 ft. 3 in. high, 4 ft. 2½ in. wide.

MURILLO.

BORN, 1618.

DIED, 1682.



ARTOLOMÉ ESTEBAN MURILLO was born in Seville, and baptized January 1, 1618. He was taught painting by his uncle, Juan del Castillo, and while there earned some money by preparing sketches of saints and martyrs for the South American picture-dealers. In 1641 he accompanied his fellow-student, Pedro Moya, to Madrid, and placed himself under Velasquez, whose works he greatly admired. After about five years he returned to Seville, where his first great work was a series of pictures illustrating the life of St. Francis for the Franciscan Convent. From this date, 1645-6, Murillo became famous. In 1648 he married a noble lady of fortune, named Beatriz de Cabrera, and resided among the aristocracy in great splendour. With his change of fortune, the style of his work, both in drawing and colour, improved, and his celebrity increased. In 1650 Murillo established the Academy of Seville, of which for the first year

he was President; and for upwards of twenty years did he continue to enrich the churches and convents of Spain with fine altarpieces and other grand works. He was engaged on an altarpiece, representing the marriage of St. Catherine, for the Capuchin Convent at Cadiz, when he fell from the scaffold. His injuries were so great that he was taken back to Seville, where, after lingering a few weeks, he died in his sixty-fifth year, April 3, 1682. Murillo left two sons: Gasper, who imitated his father, and subsequently became a canon of Seville Cathedral; and Gabriel, of whom nothing is known; and a daughter, Francesca, who had entered a convent some time before her father's death. Murillo died poor, notwithstanding his celebrity and the number of his works, some of which are in the Louvre. He seldom signed his pictures, but one Holy Family there is signed *Bartholom de Murillo, F. Hispan.*; and Mr. Wornum states that the picture of a Franciscan cook, in the collection acquired by Marshal Soult during the Peninsular War, is inscribed *Bmous Stephs de Murillo, anno 1640, me. f.*

No. 129. INFANT SAVIOUR WITH A LAMB. A doubtful picture. A sitting figure of the child holds a broken flag-staff in his left hand. A red flag passes round the child and over his right hand, which is held to his breast, it then passes over the nearest thigh. The lamb lies on the ground to the left. A distant landscape of hills and a stream; very grey sky.

On Canvas. 1 ft. 11½ in. high; 2 ft. 8 in. wide.

No. 224. THE CRUCIFIXION OF ST. PETER. The figure of Peter has been nailed head downwards to the cross, which is now seen about to be reared up. A man raises the foot of the cross by working his back under it; another kneels on the end that is to enter the ground; and a third man, standing near that end, pulls the upraised end towards him with a rope. The figure of the saint is thus seen in profile on the half-raised cross. Behind, on the left, in front of a clump of brown trees, which reaches to the top of the picture, a centurion on horseback carries a red flag with a spread eagle on it. In the right foreground, two women sit with their backs to the spectator; a child is between them; and beyond them, on a kind of low bank, a crowd of women, children, and men is seen, backed up by trees. A bright, hazy distance, blue range of hills, and blue sky.

On Canvas. 3 ft. 6 in. high; 2 ft. 8 in. wide.

No. 248. THE SPANISH FLOWER-GIRL. The figure is seated on a projecting piece of architecture or a pier of a building, which fills

the picture on the right. She sits in profile, but with her simple, pleasant, honest face turned full towards the spectator. She is dressed in a yellowish bodice and over-sleeve, with a yellow-brown petticoat, white sleeves, and under-dress. Over her left shoulder she wears a brown, stiff, stitched or embroidered scarf, on the end of which she holds four roses, and smilingly asks for custom from the passers-by. A white scarf is wound round her head, with a rose stuck in it. A blue-grey background, partly of sky and partly of shrubs and fields, fills the composition.

An exquisite example of the beautiful executive powers of this master.

Engraved by Robinson, R. Cockburn, and others.

Lent to the Royal Academy in 1835, 1851, and 1857.

On Canvas. 3 ft. 10 $\frac{3}{4}$ in. high; 3 ft. 1 $\frac{3}{4}$ in. wide.

This celebrated picture was formerly in the collection of M. Randon de Boissy, whence it was sold to M. Caloune for 900 louis d'or. It was purchased at his sale, for 640*l.*, by M. Desenfans.

No. 262. THE GOOD SHEPHERD. A small, rather short figure of a child, who walks forward, looking upward. His right hand is on the head of a sheep; in his left he carries a shepherd's crook. A lamb lies down, two others follow the shepherd. The figure is dressed in faded red drapery, with a yellowish pinafore. A grey landscape and sky; a bank and tree trunk to the left.

On Canvas. 1 ft. 5 $\frac{1}{2}$ in. high; 1 ft. wide.

No. 283. THREE SPANISH PEASANT BOYS. The principal boy sits half curled up on the ground. He turns round, away from the spectator, to answer a request made by a black boy, who, standing near with a pitcher on his shoulder, asks for a share of an open pie, which the sitting boy holds, and which he carefully removes from the side on which the black boy approaches, and suspiciously covers with his right hand, to protect it from any chance snatch that his neighbour may make at it.

A third boy, also sitting on the ground, with a hat on his head, grins at the incident, as he looks towards the spectator. A rush-basket and a pitcher fill the space between this boy and the principal figure. A dark sky, with warm grey clouds; and on the right low hills at a distance, with a piece of ruined wall on the left, form the background of this picture.

Engraved in mezzotint by Say.

Lent to the Royal Academy in 1845.

On Canvas. 5 ft. 2 $\frac{3}{4}$ in. high; 3 ft. 5 in. wide.

No. 286. TWO SPANISH PEASANT BOYS. One of the two boys half sits, grovelling in the dust; his legs are bare to the knees, his shoulder is through his torn shirt, a white rag is around his head. He seems to have been playing a game, as two bats and

two balls are on the ground, and a pointer is in his right hand. His face is turned away from the spectator and upward, as he looks towards the second boy, apparently inviting him to join him in his game. This boy looks sullenly downwards, as he stands munching or biting at a bit of crust of bread. He carries a pitcher; is bare-headed, but better covered than his fellow, for he has breeches tied at the knees, and well-worn shoes, though his legs are bare. A dog stands and looks up at the crust. The background is formed by a cloudy sky, blue at the top of the picture, and a broken-down building. The heads are finely painted.

Lent to the Royal Academy in 1852.

On Canvas. 5 ft. 3 $\frac{1}{4}$ in. high; 3 ft. 5 $\frac{1}{4}$ in. wide.

Mrs. Jameson says:—"These two pictures may be pronounced the finest in the collection, because, though not of the highest class, they are excellent of their kind. In the mere imitation of common nature and animal spirits, nothing was ever finer or truer; they are brimful of life—the life of the warm South. . . . They are boyish, rustic, roguish, but they are as far as possible from vulgar."

"The fens and dykes of Holland," says Hazlitt, "with all our respect for them, could never produce such an epitome of the vital principle."

This subject, variously composed, was a favourite one with Murillo, and may be met with in many Galleries. Two very fine ones are at Munich.

No. 294. THE MEETING OF JACOB AND RACHEL. The scene is laid in a large open breezy country of hills and meadows. A clump of dark trees is on the right, a similar clump on the left, another in the middle, which does not reach to the top of the canvas. A well and a trough are on the left, and a flock of sheep in the middle distance. In the foreground is a mound on which the figures of Jacob and Rachel kneel, symmetrically opposed to each other. Their arms cross; he kisses her on her right cheek. He is dressed in a sheepskin; a red drapery falls from his left shoulder to his feet, which are hidden by it. Rachel has on a blue dress over a white garment which covers her shoulder, and over these a leather-coloured drapery falls from her right shoulder, enveloping her knees down to her feet. A light gauze veil floats in the breeze behind her head; her light hair is tied with a red ribbon. A certain simplicity of pastoral sentiment of great beauty is in this picture.

Engraved by R. Cockburn.

On Canvas. 2 ft. 11 $\frac{1}{2}$ in. high; 4 ft. 10 in. wide.

No. 312. THE ADORATION OF THE MAGI. A finished sketch for a picture. The Virgin holds the child in a reclining position. A manger occupies the foreground to the left. The first king kneels close to the child, with a tazza in his hand; he wears a yellow drapery with a white collar. The second king kneels behind the first; above both is the figure of the third king, who stands with

a cup in his right hand, clothed in a red drapery. Joseph is behind the Virgin, half seen in the gloom of the building; four other figures, some kneeling and some standing, fill up the principal group. Hills close out the sky, except a small strip above the central figure.

On Canvas. 1 ft. 1 in. high; 10 in. wide.

No. 317. TWO ANGELS. Two small winged figures contemplate the crown of thorns which lies on a piece of a column, or it may be a piece of the cross. The nearest has a floating drapery around him. A picture low in tone.

On Canvas. 8½ in. high; 10½ in. wide.

No. 330. INFANT CHRIST, SLEEPING. The child, nude, lies on his back, his head and shoulders on two white pillows; white drapery is over the one on which he sleeps. The right hand is bent away from the body, the left rests on the hip; the right leg is crossed by the left. Red drapery is looped up on each side.

On Canvas. 1 ft. 10½ in. high; 2 ft. 8½ in. wide.

No. 341. OUR LADY OF THE IMMACULATE CONCEPTION. A sketch. The figure, in white dress with a blue robe over it, which she clasps to her breast, stands among clouds; her head inclines to the right, her eyes cast down. Two small angels are at her feet, one is behind her, with a palm-branch, on the right. Two others on the same side, but above, with two more partly seen behind them; six others, three of them dimly seen, are on her left. All are winged.

On Canvas. 1 ft. 2½ in. high; 11½ in. wide.

No. 347. LA MADONNA DEL ROSARIO. The Virgin here, painted as young, innocent, and beautiful, sits on a cloud, with a golden glory around her and the child. A slight, yellow, gauzy drapery floats from her brown hair over her shoulders and bosom. She wears a pink dress, with loose sleeves, under which a white strip shows at the wrist. The blue drapery passes under the child, over the mother's right knee and left arm. The child sits on his mother's left knee, and is held tenderly and gracefully by his mother by a drapery which is around his body. His right hand holds a rosary, the beads of which pass through the mother's hand and across his lower limbs; the end and cross of the beads he holds in his left hand.

Three little winged angelic figures support the Virgin's drapery. The nearest one wears a strip of amber-coloured drapery; the rest are nude, and partly invisible in the dark, grey-green clouds; a fourth little figure just appears behind the Virgin on the left.

Both the principal figures look sweetly and earnestly out from the canvas. It may be remarked that the great beauty of this picture, both in sentiment and execution, is independent of any very elevated religious feeling.

This picture was lent to the Royal Academy in 1834 and 1848.

On Canvas. 6 ft. 5½ in. high; 4 ft. 2 in. wide.



NEEFFS.

BORN, 1570.

DIED, 1651.

PETER NEEFFS, the elder, was born in Antwerp about 1570. He was a scholar of the elder Hendrick Steinwyck, and like his master, was much distinguished for Gothic interiors of cathedrals and churches, especially in those in which he has so successfully introduced the effects of torchlight. His best pictures are clear and silvery, and the perspective very correct. The elder Teniers frequently inserted the figures. The Gallery of the Louvre is rich in examples of this master, nine in number, for his pictures are very rare. He died in Antwerp, 1651. He studied his art with such nice observation that every scene or building might be recognised at first sight. He was highly skilled in perspective, and represented the rich decorations and every architectural order with such neatness of pencilling, truth, and patience, as to render his pictures objects of wonder. He left a son, Peter, who painted similar subjects in an inferior manner, and who greatly injured his father's reputation by selling his own pictures for the work of "Old Neeffs."

No. 79. THE INTERIOR OF A CATHEDRAL. A church, consisting of a nave and two aisles, cut off in its length by a rood-screen, is viewed towards the west from a point near the seventh bay of the nave (from the lantern); the point of sight is a little removed from the inside of the left row of columns in the nave. The transepts intersect under the lantern; side-chapels, outside the aisles, extend to the third column from the lantern. Two monks and a lady kneel in the right aisle. A well-dressed man speaks with a housemaid, who has a tin pail on her arm, in the left aisle. A fashionable lady walks towards the front, with a short, fat priest; her greyhound leaps

across the tombstones in the floor to reach his mistress. A dole of bread is being distributed to a group of nine cripples and beggars by a man in black, on the right. Altars are attached to the five columns of the nave from the rood-screen. The organ is in the wall space between the side-chapels, on the left. Tall clerestory windows, blue sky, seen through. Signed.

On Panel. 1 ft. 9 in. high; 2 ft. 8 $\frac{1}{2}$ in. wide.

NORTHCOTE, R.A.

BORN, 1746. DIED, 1831.



JAMES NORTHCOTE was born in Plymouth, October 22, 1746, where his father followed the trade of a watchmaker, and took him as his own apprentice. But young Northcote disliked the trade; and occupied all his spare time in the study of art. In 1771 Dr. Zachary Mudge introduced him to Sir Joshua Reynolds, who, with his customary kindness, took him as resident pupil, and Northcote remained in the house of his master five years, when his diligence was so great that he gained the esteem and approval of the good President. On quitting Sir Joshua, Northcote set up as a portrait-painter; but not feeling satisfied, and wishing to follow the higher walk of historical painting, he went to Rome in 1777. There he spent about five years, was elected member of the Academies of Florence and Cortona, and returned to England, in time to assist Alderman Boydell with his Shakespeare Gallery. For this Gallery Northcote painted nine good pictures, which completely established his reputation, and secured him a high position among the artists of his own time. These works were succeeded by other historical and Scriptural pieces, many of which were engraved, and thus spread his fame over the Continent of Europe. Success served to increase the painter's enthusiasm; but his abilities were limited, and he never reached the height to which he aspired. This disappointment aroused within him a spirit of sarcasm, which he vented in remarks upon the works of his more successful contemporaries, and few escaped

condemnation. Northcote was student of the Royal Academy, elected Associate in 1786, and Royal Academician in 1787. He contributed largely to the exhibitions; and notwithstanding somewhat defective drawing, and the dull colour of his pictures, he acquired a considerable fortune by the practice of his art. This fortune was but little diminished throughout his long life, for his habits were so penurious that a tithe of his income sufficed for his expenses. Northcote did not marry; a sister, to whom he left all his property, resided with him, and assisted in all his plans for economy. Up to within a day of his death he worked; and when quite an old man he contributed essays to a magazine called 'The Artist;' in 1828 he published the well-known 'Fables;' and two years later, at the age of eighty-four, he brought out the 'Life of Titian.' Northcote's 'Life of Sir Joshua Reynolds' was his first great literary effort. He died, July 13, 1831, at the house in which he had resided above half a century, 39, Argyle Street, Regent Street, and was buried in Marylebone New Church.

No. 183. PORTRAIT OF SIR P. F. BOURGEOIS, Kt., R.A. The face looks out from the picture; red drapery behind; white necktie, red coat or dressing-gown, with fur edge.

See Biographical Notice, p. 16.

On Canvas. 2 ft. 6 in. high; 2 ft. $\frac{1}{2}$ in. wide.

No. 338. PORTRAIT OF NOEL DESENFANS, Esq. An amiable, shrewd face looks out from the picture; he wears a high collared dark coat over a red waistcoat, and large white cravat. The head is seen in nearly full view.

Engraved by Freeman.

On Canvas. Elliptical; 2 ft. $4\frac{1}{2}$ in. high; 1 ft. $11\frac{1}{2}$ in. wide.

Noel Joseph Desenfans was born at Douai, in 1745; and it is said was brought up in a foundling institution. He was educated partly at Douai, and partly at Paris. He commenced life as a writer, but before he was thirty years of age came to London as a teacher of languages. He had considerable taste, and much love of the fine arts, and often attended picture sales; at one of these he bought a small picture, by Claude, so advantageously, that when he sold it to George III. for 1000*l.*, the profit he made induced him to turn his whole attention to picture-dealing. His friendship with the Prince Primate of Poland, brother to Stanislaus, was the means of

his obtaining a commission to purchase fine pictures from that monarch, who made him Consul-General for Poland, in England. In 1802 he found there was no probability of his being repaid for the pictures he had bought; he issued a Catalogue of the pictures, which he then tried to dispose of by private contract. Of the 188 pictures in his Catalogue, only thirty-nine are in the present Gallery; but he added to his collection considerably between 1802 and 1807. He married Margaret Morris, sister of Sir John Morris, of Claremont, Glamorganshire. In 1799, he published a plan for the advancement of the fine arts in England, by the establishment of a National Gallery. If the scheme was carried out, he offered to contribute liberally to it in pictures and in money. He died on July 8th, 1807, and by his will, dated October 8th, 1803, he left the whole of his collection to Sir Francis Bourgeois, R.A.





OMMEGANCK.

BORN, 1755.

DIED, 1826.

BALTHAZAR PAUL OMMEGANCK, born in Antwerp, Dec. 26, 1755, and baptized on the same day, was one of the most celebrated painters of that city. Of his parents, Paul and Barbara, we know nothing beyond the fact that they had seven children, of whom Balthazar Paul was the fourth. At the age of twelve he was placed with the painter, Henri Joseph Antonissen, and attended the lectures of the Antwerp Academy, where he gained a prize for a drawing from the antique, and where in 1775 he received another for drawings from the living model, and was specially noticed for his skilful representation of the fur and wool of animals. His great love for his work made him zealous for the promotion of the fine arts, and it was greatly owing to the exertions of Ommeganck that the "Society of the Friends of Art" was founded in 1788. In the following year he still further showed his zeal by undertaking the duties of Doyen of the Fraternity of St. Luke, duties which at that time no artist was compelled to perform.

In 1796 Ommeganck was appointed Professor of Painting in the Antwerp Academy. A singular circumstance occurred at the Exhibition of Paris in 1799. A friend for whom Ommeganck had painted a landscape sent it to the Exhibition without the painter's knowledge, and the first intimation he received was that it had gained the first prize. Ommeganck annually contributed to the Paris Exhibition, gained more prizes, and in 1809 was nominated Corresponding Member of the Institution of that city, and chosen Member of the Council of Administration in the Antwerp Academy.

In 1815 Ommeganck rendered his country a very considerable service by assisting in the restoration of some of the valuable pictures which had been confiscated by the Commissioners of the Paris Convention in 1794, for which important service he was rewarded with the Order of the Lion.

Full of honours, gained by his merit as an artist and his worth as a man, Balthazar Paul Ommeganck died, January 18, 1826, in his native town of Antwerp, and a grand funeral service was performed in his honour in the Church of St. Charles Borromée. He married in 1781, Petronille, daughter of Jean Sprangers, by whom he had nine children. She died towards the end of 1820.

No. 66. A BULL. The young animal stands in profile, and bellows, with his head towards the right. His keeper lies on the ground beyond him, and looks up at the beast; his dog is behind him. A burdock grows close to the bull's foot. A distant stretch of meadows, with cattle and cows—one is being milked; a woman is busied with the milk cans. Bushy trees, a church, windmills, and cottages among trees, and clear summer's sky, make up the picture, which is beautifully finished.

On Panel. 1 ft. 2½ in. high; 1 ft. 7¼ in. wide.

OPIE, R.A.

BORN, 1761.

DIED, 1807.



JOHN OPIE, whose real name was OPPY, was born May 1761, at St. Agnes, near Truro, in Cornwall, where his father was a carpenter, and where it was intended that he should follow the same trade.

But he early showed great abilities, was fond of study, and had so great a love for drawing that it was "more to him than his daily bread." Opie's endeavours to become an artist so angered his father, that he treated him with great severity, and did all in his power to prevent his pursuit of what he considered an unprofitable profession. An uncle, however, noting the lad's abilities, gave him much encouragement; and the celebrated Dr. Wolcott procured him several commissions in Truro, and

then, taking him to London, maintained him in his own house, and introduced him to Sir Joshua Reynolds. In a short time Opie became so popular that he was spoken of as the "Cornish Wonder," and the neighbourhood of Leicester Fields, where he lived, was daily thronged with carriages of the rich and great, awaiting their turn for a "sitting." This "terrific popularity," as Opie termed it, toned down in course of time, and his sitters became less numerous, but he still maintained a good position as a portrait-painter; and his small historical pieces were considered to have great merit. Opie was made an Associate of the Royal Academy in 1786, and a full member in the following year; and when Fuseli resigned in 1805, he was appointed Professor of Painting in his stead. Opie was a man of much learning; he wrote many clever articles for the magazines of his time, and delivered four lectures at the Academy, which are remarkable for their fluency and force. Mr. Opie was twice married: from the first wife he was divorced; the second was the celebrated Amelia Alderson, better known as Mrs. Opie. He died rather suddenly in the forty-sixth year of his age, and was buried near Sir Joshua Reynolds in the Cathedral of St. Paul's, April 20, 1807.

No. 3. PORTRAIT OF THE ARTIST. The shoulders are in profile, the face is turned towards the spectator. The face is powerful, but has a saddened melancholy air, that seems in accord with the cadaverous method of painting the head.

On Canvas. 1 ft. 11 $\frac{3}{4}$ in. high; 1 ft. 8 in. wide.

OSTADE.

BORN, 1610.

DIED, 1685.



ADRIAN OSTADE was born in Lubeck, 1610, but settled early at Haarlem to study under Frank Hals, a distinguished master, who, "had he possessed patience in finishing what he had so correctly planned, might justly have claimed the place which Vandyck, all things considered, holds as the first of portrait-painters." Ostade resided many years in Haarlem; but in 1662,

fearing the attacks of the French, then at war with Holland, he sold all his possessions and went to Amsterdam. There his pictures were greatly admired and eagerly purchased. The subjects of his work are various, but the greater number are interiors, with figures and much "still life;" they are painted in a solid and natural manner, sometimes vulgar, but never repulsive. "Of Ostade's knowledge of the effects of light," says Wagner, "he made such good use, that his pictures are distinguished by their almost magical effect. No one surpassed him, either in colouring or in the management of the pencil." Engravings by Adrian Ostade are numerous and very fine, and his drawings are much esteemed. Ostade had two wives: the name of the first is not known; the second was a daughter of Van Goyen. He had seven or eight children, five of whom were daughters, all represented in the family picture painted by himself, in the Gallery of the Louvre. Ostade died at Amsterdam, in the spring of the year 1685; his remains were carried to Haarlem, and buried in the vault with those of his two wives. His brother Isaac is the only pupil mentioned.

No. 73. A WOMAN WITH A JUG. The woman sits at a table, and holds a glass of beer in the right hand, and a stoneware jug in her left, resting in her lap. A blue apron, brown sleeves, black bodice, laced with coarse red braid across the front, and a white handkerchief falling like bands, complete her dress; she wears, in addition, a white cap on her head. Signed.

On Panel. 6½ in. high; 5½ in. wide.

No. 107. AN INTERIOR OF A COTTAGE WITH FIGURES. A woman sits in a room, in profile, on a low chair, facing towards the left, and away from the spectator. She is dressed in a brown dress and grey apron, a red bodice, over which is a brown handkerchief, ochre-coloured sleeves, and a white cap. In her right hand she holds a glass of beer; in her left a pewter pitcher with a lid. She looks towards a man, who faces the spectator and is conversing with the woman. He has a clay pipe in his left hand, and wears a slouch hat, and leather doublet; deep-green sleeves belong to an under-doublet. He sits at an open window; it is framed in oak; the lower part of the casement is solid, the upper part glazed with patterns in the lead; beyond is a door, a ladder, and a low table.

Outside, a wild court, with long grass, ragged trees, &c., is seen.

This picture was No. 75 in Desenfans' Catalogue, and No. 124 in Smith's Catalogue, where it is stated the price paid by M. Desenfans was 105 guineas.

On Panel. 1 ft. 1 in. high; 10½ in. wide.

No. 152. A MAN SMOKING. A middle-aged man lights his long Dutch clay pipe at a chafing-dish, with live charcoal in it, which stands on a table. He is dressed in dark clothes, and wears a tall felt hat, with a very small brim. A tall cylinder, full of beer, stands a little behind him on his right. Signed.

On Panel. 6½ in. high; 5½ in. wide.

No. 190. BOORS MAKING MERRY. Three men sit around a low table, the nearest cross-legged. He sings a song, and flourishes his glass to the metre; he wears a red cap, purple-brown jacket, blue breeches, and grey stockings. He looks towards the right edge of the picture at a little old man, sitting low on a kind of chopping-block, who plays a fiddle, and wears a slouch hat turned up at the brim. These two are in profile. A third man is behind the table, and between the two figures just described. He joins in the song, and laughs as he sings; he holds a pipe in his right hand. Underneath the table is a red pitcher; a pipe is on the floor; farther in, a cat watches before a mouse-hole. A window, darkened from the outside, above the head of the first figure, is used on the inside as a cupboard for pipes and rubbish.

Behind a projecting wooden cupboard standing out from the wall, is the door to the street; it is open as to its upper half. Clothes hang about, and pans, &c., are littered down all over the place.

This picture is an exquisite example of the master's velvety and delicate beauty of colour and execution. Signed and dated 1647 (?).

Engraved by Suyderhoef.

Lent to the Royal Academy in 1847, 1852, and 1857.

On Panel. 10½ in. high; 8½ in. wide.

OSTADE.

BORN, 1617.

DIED, 1654.



ISAAC OSTADE, younger brother of Adrian Ostade, was born in Lubeck about the year 1617. The information concerning this painter is very vague, the dates uncertain. In the picture of his family, painted by Adrian Ostade, are a young man and woman standing, supposed to be Isaac and his wife. The works of Isaac Ostade are similar in subject and style to his brother's, which he delighted to imitate, but they are very inferior, both in

colour and light and shade ; his best were executed between the years 1644 and 1649. There are four in the Gallery of the Louvre, and two in the National Gallery. It is thought that Isaac Ostade died about 1654, in Amsterdam, where he had resided with his brother, who was also his master.

No. 178. LANDSCAPE WITH FIGURES. A little picture painted in two colours, brown and blue, so as to be a monochrome in effect. A clay bank and a puddle, some cottages backed by elm-trees, a flat stretch of country distance, with a church. This simple subject is animated by two boys, who drive a cow across the picture ; two other figures sit on the grass, and two more stand about the cottages. Above this there is a fine breezy sky, full of the driving power of the western wind.

On Panel. 1 ft. $7\frac{1}{4}$ in. high ; 2 ft. $1\frac{1}{2}$ in. wide.

OWEN, R.A.

BORN, 1769.

DIED, 1825.

WILLIAM OWEN was born at Ludlow, in Shropshire, in 1769, and educated at the Grammar School there. He was sent to London in 1786 and placed under Cotton. He became a student of the Academy in 1791, and exhibited his first portraits in the following year. His portraits were faithful likenesses of his sitters, and usually very skilfully painted. He occasionally painted *genre* pictures, but they lacked the harmony and character of his other work. He was elected Associate in 1804, and Academician in 1806. In 1810 he was appointed portrait-painter to the Prince of Wales, who in 1813 conferred on him the altered title of Principal Portrait-Painter to the Prince Regent, and added to it the offer of knighthood. He married a Miss Leaf in 1798, by whom he had one son. He first resided in Coventry Street, he then had a painting-room in Leicester Square, and finally removed to Bruton Street, where he died from an overdose of opium on Feb. 11, 1825.

No. 369. PORTRAIT OF NOEL DESENFANS, Esq. "The original collector of the pictures in this Gallery."

The portrait is a three-quarter view to the left; white cravat, shirt-ruffles, hair rather short and thin.

A more refined portrait than Northcote's. See notice of Desenfans under Northcote, No. 338, p. 108.

On Canvas. 2 ft. 5½ in. high; 2 ft. wide.





POELENBURG.

BORN, 1586.

DIED, 1666.

PORNELIUS POELENBURG was born in Utrecht, and although he received some instruction from Abraham Bloemaert, he must yet be considered a self-taught artist, for he remained with his master so short a time, quitting him to visit Italy. In Italy this "sweet painter of little landscapes and figures," greatly charmed the Roman cardinals by the neatness of his work, and he met with much patronage and distinction. After a few years, Poelenburg returned to Utrecht; and the great Rubens was so pleased with his manner that he purchased several of his pictures, and so enhanced his reputation that Charles I. of England invited him over, and received him with great favour. Poelenburg painted the King's portrait, and the portraits of the children of the King of Bohemia, and finding his taste and judgment equally good, the King also employed him in the purchase of pictures. While in London, Poelenburg resided in Archer Street, Kensington, and occupied a portion of his time in embellishing the pictures of other landscape-painters. In one by Jan Both, in the National Gallery, representing the "Judgment of Paris," the figures are by Poelenburg, and he frequently inserted them in the architectural paintings of Steinwick. His original works are scarce, but there are several in England; the Louvre contains eight, chiefly figure-subjects with cattle and sheep, and his miniature landscapes are in many cabinets. Poelenburg's principal pupil was John de Lis of Breda, who imitated him so exactly that their works are scarcely distinguishable, and another is mentioned as "Moses the Little." The portraits of Poelenburg and his wife, painted by his own hand on copper in two

small ovals, were in the collection of Sir Robert Walpole, at Strawberry Hill. In 1660 this master left England for Utrecht, where he died, some biographers say in 1666. A miniature landscape by Poelenburg sold for 79*l.* at the sale of Sir Peter Lely's collection.

No. 14. LANDSCAPE WITH FIGURES. A nude nymph dances around in an open space, and claps cymbals about her head as she goes. A Satyr, playing a tambourine, dances after her. In the centre of a kind of ring on the grass, a nymph is resting, partly covered with drapery. She incites the two dancers to continue their amusement; a small Cupid nestles behind her. Dark masses of trees are on the left: a glimpse of a lake and rushes in the distance to the right. A clear, pale, brown-grey sky, no blue visible. Initialed C. P.

On Panel. Elliptical; 1 ft. 2 $\frac{5}{8}$ in. high; 1 ft. 7 $\frac{3}{8}$ in. wide.

No. 105. A SLEEPING NYMPH. The nymph, of full proportions, sleeps on her garments, nude. A Cupid with wings, sleeps face downwards, at her head and within reach of her outstretched hand. A mass of docks and reeds and large growths of weeds litter the place, which is a space in a wood of dark trees.

A Satyr stands behind the figure, and rubs his left elbow, as if it had been scratched in his efforts to get through the tangle.

On Panel. 1 ft. 3 $\frac{1}{2}$ in. high; 1 ft. 6 in. wide.

POTTER.

BORN, 1625.

DIED, 1654.



PAUL POTTER was born at Enckhuizen, a large seaport town on the Zuyder-Zee, in 1625. His father, Pieter Potter, instructed him; and at the early age of fourteen, Paul was already a good animal-painter. At twenty-two, he suddenly acquired a reputation by his execution of a large picture known as "The Young Bull," now one of the chief attractions of the State Gallery at the Hague; in the same year, 1647, he also painted a picture of "Horses at a Cottage-door," which is, with another called the "Pasture Ground," in the Gallery of the Louvre. In 1650 Paul Potter married, and for two years resided at the Hague, from whence he removed to Amsterdam. Here, at the early age of twenty-

eight, he died, 1654. Potter's first works are coarsely painted, such as the "Young Bull," and the "Boar Hunt," but they are masterpieces, nevertheless, and very wonderful, when the age of the painter is considered; his smaller pictures exhibit greater refinement. This great master was an excellent painter of landscape, and his etchings of animals are admirable productions.

No. 7. LANDSCAPE WITH CATTLE. (Ascribed to this painter.) Three cows and a sheep are grouped on a slight elevation in a Dutch meadow; on it is a tree. One cow is rubbing herself against it; one looks into the picture towards a distant village with a church spire; one lies down, as does the sheep. Stormy, thundery sky.

On Panel. 1 ft. 2½ in. high; 1 ft. 8½ in. wide.

No. 22. COWS. (Ascribed to this painter.) One cow stands, facing the spectator, under a tree; the other is lying down, in side view; both on a mound. In the flat distance a church is seen. At the edge of the picture wavelets of water are seen. A flat sky.

On Panel. 7 in. high; 8½ in. wide.

No. 70. A COW. (Ascribed to this painter.) A vigorous sketch of a cow trotting, from right to left across the picture, turning her head and bellowing as she goes. A tree, dark hedge, and blue distance. All well touched.

On Panel. 7½ in. high; 5 in. wide.

No. 120. LANDSCAPE WITH CATTLE AND FIGURES. The middle of the picture is occupied with the gable-end of a cowshed, partly thatched and partly planked; a lean-to, with a yard on the left, covered with a trellis of sticks, over which a vine thinly clambers. Two willows, one dead and the other dying, fill this, the left corner. On the right, a waggon-load of corn or straw drawn by two horses, one grey, passes a cottage, at the door of which a woman, in half-length, appears over the half-shut door. A propped-up shed and another willow-tree fill this edge of the picture.

In the foreground are two boors, one of whom, the cowkeeper, bare-foot, but with his boots hung around his waist, points to some object out of the picture with his left hand, and leans on a long-handled spud with his right. Then three cows: one white, blotched with red, lying down with her head towards the left; the second, a red cow, inclining away from the front, her head towards the cottage in the distance; the third, a brown cow with a white forehead, between and beyond the other two, with her head towards the spectator. The foreground is made up with docks, grasses, and rich-coloured loamy ground. Signed.

On Panel. 1 ft. 6½ in. high; 2 ft. 8 in. wide.

No. 176. **LANDSCAPE WITH CATTLE.** (School of this painter.) An open, swampy-looking country, with a slight rise in the ground towards the right, is intersected with hedges. A cottage, near a wood, covers in the left side of the picture. Six cows are being driven home by a boy with a stick. They walk through water that has accumulated in the road and across the gate they are about to pass through; a black dog looks back towards a scatter of sheep. A cut-down stump of a tree is in the foreground. The whole country is soaking; a wet rainy sky, with a promise of finer weather on the left.

Lent to the Royal Academy in 1837 and 1852.

On Canvas. 3 ft. 7½ in. high; 5 ft. ¼ in. wide.

G. *POUSSIN*.

BORN, 1613.

DIED, 1675.



ASPAR DUGHET, known as **GASPAR POUSSIN**, was born in Rome, of French parents, in 1613. He became a scholar of Nicholas Poussin, who married Anna Maria Dughet, his sister, in 1629. The Italians call him Gasparo Duche, from the signature on his etchings, which were chiefly from his own pictures; and he was considered one of the best landscape-painters of his time, although there is little doubt but he owed much of his style, and a great portion of his success to his master, Nicholas Poussin. The National Gallery contains six of his best pieces, and there are many in other galleries, but nearly all have the same solemn, melancholy character, caused by his painting on a dark ground. Gaspar Poussin died, 1675.

No. 212. **LANDSCAPE.** A castle on a wooded hill, blue distance on the right; a road, in shadow, in the foreground: one figure reclining by its side, another walking past him. A bridge, bushes, &c., catching the light. In the right foreground, a tree, with scanty foliage; clouds, in the sky, behind the castle.

This picture is probably No. 67 in Desenfans' Catalogue, there called "View in the environs of Tivoli."

On Canvas. 1 ft. 6½ in. high; 1 ft. 2½ in. wide.

No. 257. **LANDSCAPE.** In a large expanse of country, the chief object is a rocky, wooded hill, with a castle on it; another hill rises

between this and the foreground. Behind all this, on the left, is the blue sea, margined with the low coast of the Campagna. A dale, with scattered houses; a pool, with cattle and their attendants, occupy the near middle distance. On a small lighted piece of foreground there are also two reclining figures, also a horse and a cow. A tree grows against the left edge of the picture. A light clump of alders is on the right, but are placed some distance within the picture's edge. Blue sky, yellow towards the horizon, with grey clouds behind the castle.

Engraved by R. Cockburn.

On Canvas. 2 ft. 4 $\frac{3}{4}$ in. high; 3 ft. 2 $\frac{1}{4}$ in. wide.

No. 269. THE DESTRUCTION OF NIOBE AND HER CHILDREN. A brilliant landscape, in the full light of a Southern sun, is composed of a distant range of blue mountains, with a castellated town on the distant bank of a river, which runs through the middle of the picture. It is fed by falls and streams that come into it from rocky ground on the right of the picture. The foreground is rough, dark rocky ground, with trees. Apollo and his sister, Diana, are seen in space, on a slight film of cloud, discharging their arrows on the fated children below. These are seen in various circumstances of death or flight. On the left, three clamber up trees and into bushes to escape; next to them an armed man runs away past his brother's body, which has fallen lifeless, his helmet rolls towards the edge of the picture. Then come two girls, one dead, and the other is falling over her, with an arrow piercing her breast. The body of a man is seen behind, close to the feet of which two brothers embrace in their last agony; both are pierced. Behind these is the mother shielding, in vain, a young child. On the extreme right, a child tries to escape by hiding behind a bank that runs towards the river. Three banners among the bushes mark the line of an attempted escape of three horsemen.

On Canvas. 3 ft. high; 4 ft. 4 $\frac{1}{2}$ in. wide.

No. 276. LANDSCAPE. A tumbling line of hills runs softening away into blue distance. In the middle distance is a castle, with houses clustering around it. A mountain stream feeds a lake, which has its distant margin wooded; the nearer margin is a beach, on which a figure with a water-pot reclines. Three classic figures recline in the foreground, among the bushes and trees in the shade. A tree comes against the left edge of the picture. A calm filmy sky; the whole picture is low in tone. The view is said to be taken near Tivoli.

On Canvas. 1 ft. 6 $\frac{1}{2}$ in. high; 2 ft. $\frac{3}{4}$ in. wide.

No. 301. THE CONVERSION OF ST. PAUL. A sketch, formerly attributed to Velasquez, of the open country about Rome, hills in the distance, and houses scattered about. The horse is struck down, and St. Paul, in a red cloak, falls away from under him. A vision of Christ sitting, with a lily in his left hand, appears as a cleft of light in the dark sky.

On Canvas. 1 ft. 3 $\frac{1}{4}$ in. high; 1 ft. wide.

N. POUSSIN.

BORN, 1594.

DIED, 1665.



NICHOLAS POUSSIN was born at Anderlys in Normandy, June 19, 1594. He was descended from a noble family, whose circumstances were reduced by a participation in the Civil War. Nicholas was placed successively with Quentin Varin, Ferdinand Elle, and L'Allemand; but his progress was mainly owing to his love of art, and diligence in copying prints after Raphael, Giulio Romano, and others; and in drawing from casts. When eighteen years of age, he worked for a time under Duchesne, at the Luxembourg; and after many vicissitudes and journeys, settled in Rome, and entered the school of Andrea Sacchi. Introduced to Cardinal Barberini, he was liberally patronised, and painted for him the celebrated picture, the "Death of Germanicus," and the "Taking of Jerusalem." These were followed by the large picture of the "Martyrdom of Saint Erasmus," painted for St. Peter's. The magnitude and merit of these productions established Poussin's reputation, and induced Louis XIII. to request his return to France. Poussin arrived in Paris in 1640, and was well received by the King, who gave him apartments in the Tuileries, and appointed him Chief Painter, with a salary of 120*l*. But Poussin soon found that French art and the society of French artists were equally distasteful; and his work having been severely criticised, he became disgusted, and resolved, on the plea of fetching his wife, to obtain the King's permission to revisit Rome. He went, and Louis XIII. dying shortly after, Poussin determined to remain, and accordingly settled in that city, where his great love for the antique could be fully gratified. For twenty-three years he continued his labours, excelling in landscape as in figures. His great industry caused his works to be very numerous; upwards of two hundred have been engraved: there are thirty-nine in the Louvre; seven in the National Gallery, and many in other collections throughout Europe. Poussin was often styled "the learned," from his profound study of the antique. "He lived and conversed with ancient statues so long, that he was said to be better acquainted with them than with the people about him.

His favourite subjects were ancient Fables, and no painter was ever better qualified to paint such subjects. Poussin was married in 1621, to Anna Maria Dughet, sister of Gaspar Dughet. He died in Rome, November 19th, 1665, and was buried in the Church of San Lorenzo. He left no children.

No. 115. **THE EDUCATION OF BACCHUS.** Two Satyrs, one holds the young God under his arms to the other who gives the little child to drink out of a tazza; a female figure is away behind the vines. Two small chubby children wrestle together on the left; another, a winged figure, is to the right. On same side, near the edge, is a waterfall. A dark sky.

A similar picture by the same master is in the National Gallery; there is also one in the Louvre.

This picture is No. 207 of Smith's Catalogue. It was sold from the collection of M. Mariette in 1775 for 92*l*.

On Canvas. 2 ft. 4½ in. high; 3 ft. 2½ in. wide.

No. 142. **LANDSCAPE.** A round tower on a rock is the principal object in the middle distance. A hilly country is beyond the river, with a stream running through it, under an evening sky; trees on left edge; two more on right. A group of figures, and another single one advancing towards them, form a pleasant composition.

On Canvas. 1 ft. 9¾ in. high; 3 ft. ½ in. wide.

No. 249. **THE HOLY FAMILY.** (After Nicolas Poussin.) Elizabeth kneels and holds St. John, facing Mary, who also sits and holds the child Jesus on her knee; the two children are about to embrace. Joseph, in a red dress, stands above the group, with clasped hands. The landscape is formed of hedgerows, buildings, and distant hills. The sky is cloudy, but not dark.

On Canvas. 2 ft. 1½ in. high; 1 ft. 6½ in. wide.

No. 253. **THE ANGELS APPEARING TO ABRAHAM.** The scene is laid outside a building like an Italian farmhouse, with the usual out-buildings, pergolas, &c. Abraham, on his knees, offers hospitality to the three men, who, robed in short tunics with short sleeves, advance towards him. Trees are near the building; the distance is formed by low hills. The sky is dark blue-grey to the horizon; there it has a streak of light.

On Canvas. 2 ft. 2½ in. high; 2 ft. 10 in. wide.

No. 260. **LANDSCAPE.** A grove of trees, leading away towards a well-built village; cisterns, with flights of steps, are by the wayside; a church is on the right. The foreground is made interesting by figures, which walk up the avenue, or dip water, or stand about. A low-toned sky.

This picture is No. 310 in Smith's Catalogue, who says it was painted in 1650 for M. Passart, Secretary of State.

Engraved by R. Cockburn.

On Canvas. 2 ft. 6¾ in. high; 3 ft. 3 in. wide.

No. 279. *LANDSCAPE*. The scene is one common enough in South Italy among the hills bordering the Campagna. Two masses of partly earthy, partly rocky, hills rise; one, the lesser, in the middle of the canvas; the larger is near the frame. Classical houses of humble class are in the middle distance. In the foreground is a pool, with trees at the edge. A figure stoops and dips for water; a second stands near him; a third is making his way down a pathway. Blue sky and sunlit white clouds.

Engraved by Baudet.

On Canvas. 1 ft. 7 in. high; 2 ft. 1 in. wide.

"This is a genuine and well-known picture; it was painted about the year 1650 for M. Passart."*

No. 291. *THE ADORATION OF THE MAGI*. A stable, now ruinous, has been made by patching up an enclosure with beams and planks, amid the ruins of a Roman temple. Outside, and on this side of a pedestal, the Virgin sits with the child on her knee. She shows the young child to the kings. Joseph leans on a staff behind. The first king prostrates himself; the second, who is black, is in the act of kneeling; the third one, who is most distant, is on his knees. The crown and gifts are on the ground, and on a stone near. The black king's servant follows with his crown. A servant of the inn, with his finger on his lip, is behind the black king. Three shepherds, one of whom is armed with a spear and a shield, are about to worship the child. A fourth figure behind tries to induce one of the shepherds to leave the company of worshippers. In the middle distance the attendants of the kings, with camels, horses, &c., are seen outside a tree near a house. A fine bit of blue distance is visible.

Engraved by Ant. Morghen and by Avrice. It is No. 56 in Smith's Catalogue.

On Canvas. 4 ft. 2 in. high; 4 ft. 7½ in. wide.

"In Smith's Catalogue, it is said this picture was painted for M. de Mouroy in 1663; while Felibien, who is the best authority for all that relates to Poussin, tells us that his last historical composition (Christ and the Woman of Samaria) was painted in 1661, and that the 'Nativity,' with the 'Adoration of the Shepherds,' was painted for M. de Mouroy in 1653. I believe this to be the picture which was sold in the collection of Sir Joshua Reynolds in 1795."*

No. 292. *LANDSCAPE*. A dark picture, of soft earthy-looking rocks and brown trees. A warm thunder-cloud on a blue sky. A crack, in which water is seen, is on the right, flowing towards the foreground. Two figures, one reclining and one fishing. A dark foreground.

On Canvas. 1 ft. 7 in. high; 2 ft. 1½ in. wide.

* Mrs. Jameson.

No. 295. THE INSPIRATION OF A POET. The red-draped poet kneels on one knee on the sacred soil of Helicon, and, with outstretched hands, drinks the celestial draught, put to his lips by Apollo himself. The god occupies the middle of the group: he is nude, and as he leans back on his drapery, turns towards the young poet to convey his gift. A silver vase and a lyre are at his feet.

On the left of this group is a muse, partly clothed in blue and white, with her bosom bare to the winds; two winged genii float about her, and scatter flowers on the ground; one carries a wreath. Over the poet is another little figure, carrying two wreaths. A brown, boulder-like background, with stems of trees and foliage, form the composition, with a distant glimpse of a blue hill and a low-toned sky.

Lent to the Royal Academy in 1842.

On Canvas. 3 ft. 1½ in. high; 2 ft. 4½ in. wide.

No. 300. THE EDUCATION OF JUPITER. The scene is Mount Ida. A nude peasant or faun holds the horns of a goat, while Amalthea, half-dressed in blue, takes charge of the creature's hind legs, and protects the young god in her lap, who thus takes his nourishment from the animal's teats.

A little satyr-like baby river god, with a wreath and a palm branch, leans over his vase, and looks on at the feast. A nymph in yellow collects wild honey from a tree behind this group; another in a classical attitude, and in light blue drapery, raises a vase full of water from the spring.

Goats, shepherds' crooks, and pipes and wooden bottles are scattered about. A pool or lake lies below. A hill-side, with scrubby trees, is the background for the figures. Pale grey distance; a summer sky, with white clouds.

This picture is No. 208 in Smith's Catalogue; it is there called the "Nurture of Bacchus."

Engraved by Soyer, in outline.

Lent to the Royal Academy in 1838.

On Canvas. 3 ft. 1½ in. high; 3 ft. 10½ in. wide.

This picture formerly belonged to M. Blondel de Gagny, by whom it was sold in 1776 for 8500 francs (about 340*l.*). Another picture of the same subject, by Poussin, is in the Museum at Berlin.

No. 305. THE TRIUMPH OF DAVID. The scene is a portico, three columns of which are visible, on a basement the height of a man. The figures are arranged in three planes, one of which is behind the columns of the portico, where groups of men, women with flowers, and women with children, shout and rejoice at the sight below them. The middle plane is the procession, where David is seen carrying the head of Goliath on a pike, preceded by two fighting men, who lead, and two trumpeters, one blowing a straight and one a curved instrument of brass. David is followed by a shouting crowd; shown here to two persons and a gesticulating horseman; these persons complete this middle plane or line of the picture.

On the right, a blue-garbed Jew holds up his hands in wonder. An old man points to his forehead, to indicate to his neighbour the position of the wound.

The foreground plane is formed of women and children. On the left there is a classical and graceful group of three young women, with their arms around one another. Three women kneel or sit on the ground; all turn round to see the head of their enemy as it passes them. Two small children occupy the attention of the woman in the middle, and one child takes the care of the woman on the right of this group. The right corner is filled by another mother and her child; she points gleefully at the head, and turns to rouse the youngster's interest in the scene. A piece of architecture, with dentals and mouldings, is in the foreground.

This picture is No. 38 of Smith's Catalogue.

Engraved by Ravenet.

Lent to the Royal Academy in 1841 and 1847.

On Canvas. 3 ft. 10 in. high; 4 ft. 9½ in. wide.

This picture was once in the possession of the Earl of Carysfort, and shows the tendency of this master to paint pictures as if they were composed as bas-reliefs. The group of three girls on the left is borrowed from Raphael.

No. 310. THE FLIGHT INTO EGYPT. The scene is presumably Egypt, as a sandy country is ornamented with a pyramid and an obelisk. The rough foreground of rocks, hedges, and herbage, forms the bank of a river. A boat is at the side; a ferryman in a blue cloak, ready to push off, awaits the stepping in of his employers. The donkey is in the boat already; and Joseph, with one knee on the gunwale, is lifting the child into the boat. The latter looks up in rapt attention, gazing on a supernatural group of four angels, who float in a heavy grey cloud through the air and carry a cross; he alone sees the vision. Mary is about to step into the boat. A blue distance of hills.

Engraved by Bartolozzi.

Lent to the Royal Academy in 1837 and 1845.

On Canvas. 3 ft. 8 in. high; 3 ft. 1 in. wide.

This picture is mentioned by Felibien thus: "Poussin painted a Flight into Egypt for Madame de Montmor;" probably in the year 1659, and was No. 53 in Desenfans' Catalogue. It is No. 86 in Smith's Catalogue, who says: "This picture was painted in 1661 for Madame Chantelou, the wife of the artist's particular friend. Sold to M. Desenfans in 1801 for 160 guineas."

No. 315. RINALDO AND ARMIDA. A half-armed figure lies asleep on the ground, his head against the roots of a tree; one hand above his head, the other resting on his shield and helmet, which is in the right corner of the picture. Armida, in white and blue drapery, disengages Rinaldo's right hand from his head. In her right hand is a dagger. This arm is seized by a Cupid with blue wings. Three

trunks of trees are seen growing in the sand. Water is seen in the foreground, and also beyond the figures; on the farther side of the lake or stream, a bank of sandy hills is seen.

This picture is No. 286 in Smith's Catalogue, who says: "This is a production of the artist's best period."

Engraved by J. Audran.

Lent to the Royal Academy in 1836 and 1850.

On Canvas. 2 ft. 7½ in. high; 3 ft. 6 in. wide.

"The incident is taken from Tasso's 'Gerusalemme.' Armida having undertaken to vanquish Rinaldo, first lays him to sleep by her enchantments, and then approaching, is about to lift her poniard, when the charms of the youthful warrior cause a sudden revolution of feeling:

'E di Nemica ella divenne Amante.'

The Cupid behind, holding back the hand which contains the weapon, explains the feeling by which she is actuated, and tells the story intelligibly."*

No. 316. VENUS AND MERCURY. The scene is a wood. A blue drapery is spread over a tree, and partly hides the car of Venus and her two doves. The figure of the goddess is nude, and half reclines on the drapery; one leg is on the bank on which she lies, and the other hangs down without grace. Her left elbow rests on some support behind; red roses are in her hand. Mercury half sits on the bank, with his right leg draped. He turns towards the goddess, and points to Cupid, in the left corner, who has overthrown a young Satyr, and is about to punish him. The Caduceus, a lute, a palette, music-book, and rolls of MS., lie about the ground. A flat light shines on the figures.

Engraved by Clarus.

On Canvas. 2 ft. 6½ in. high; 2 ft. 9½ in. wide.

No. 325. JUPITER AND ANTIOPE. (Ascribed to N. Poussin.) The goddess sleeps, half draped, in a position that is graceful but uncomfortable, and is arranged to fill the left corner of the picture. Jupiter sits near, and looks towards her, with his finger on his lips to enjoin silence. Two small Cupids look on with a pleased expression; two others, above, seem to be hanging or removing drapery. A dark wood, with a glimpse of trees and distant sky, form the background.

This picture was bought from the Calonne Collection.

On Canvas. 2 ft. 2½ in. high; 1 ft. 7½ in. wide.

No. 336. THE ASSUMPTION OF THE VIRGIN. A beautifully finished landscape of a mountain town, away among the Apennine or Tyrolean hills; domes, towers, and picturesque buildings form a charming group. The foreground is a bank of stones, rocks,

* Mrs. Jameson.

and tree-stumps, through which a glimpse of a stream of water in the valley is obtained. In the sky, on a warm cloud, the Virgin sits in an easy position, and ascends with arms extended. The usual red and blue drapery forms her dress. The blue distance beneath her and beyond the nearer hills is most delicately painted.

Engraved by R. Cockburn.

On Panel. 1 ft. 7 in. high; 1 ft. 2½ in. wide.

No. 352. CHILDREN. The scene is a garden; silver and bronze vases and dishes, and rich draperies are lying about. Hedges, dividing fields, form the middle distance; these give way to a range of blue hills in the far distance.

Two little nude figures, one sitting and one standing, form the principal objects. Three more are in the middle distance, one lying down, one half-reclining, and one standing up. Farther in still, a small boy is running about. The whole is sweetly coloured and painted.

On Canvas. 8½ in. high; 1 ft. ¾ in. wide.

PROCACCINI.

BORN, 1546.

DIED, 1626.



CAMILLO PROCACCINI was the elder son of Ercole Procaccinio, called Il Vecchio. He was born in Bologna, 1546, and he and his brother worked for some time in the studio of Il Vecchio, their father, who was a careful painter, but possessed of little ability. Conscious of his own insufficiency, Il Vecchio wisely directed his pupils to the study of the works of the best masters. When Camillo was fairly advanced, he visited Rome; from Rome he went to Milan, where being joined by his brother, Giulio Cesare, who became a very celebrated painter, he settled himself in that city, and together they established the Eclectic School, of which their father was the founder. Camillo Procaccini possessed a surprising rapidity of execution, which occasionally caused his work to resemble that of the "Machinists," but it was always remarkable for delicacy and grace, and some of his larger pieces were "executed in a dark, strong, expressive manner." The picture in the Dresden Gallery of "St. Rock administering to those sick of the Plague," is said by Wornum to

be worthy of a better period of art. His productions are very numerous indeed, the chief of these are in Genoa and Milan. Camillo Procaccini died in 1626, aged eighty.

No. 364. THE CREATION OF EVE. Adam lies asleep on the ground, his head supported by his left hand. Eve appears to be stepping out behind him. The Creator, represented as an aged man, dressed in a faded red drapery, over which a green-blue mantle is thrown, takes Eve by the right arm, and points upward and away with his left hand. Sheep, horses, and various cattle, loom faintly in the background.

This picture was presented to the Gallery by the family of the late Martin Tupper, Esq., F.R.S., in the year 1845.

On Canvas. 5 ft. 10 $\frac{3}{4}$ in. high ; 6 ft. 3 in. wide.

PYNACKER.

BORN, 1621.

DIED, 1673.



DAM PYNACKER was born at Pynacker, near Delft, in South-Holland, in the year 1621. He studied in Italy, and became a master of great facility ; but, painting more from memory than from nature, his pictures are greatly wanting in warmth of colour and reality of representation. This gallery contains two in his very best manner, and the Galleries of the Louvre and Amsterdam possess a few examples of Pynacker's style. He died in 1673. He was one of a group of Dutch painters, such as Both, Weenix, Karel du Jardin, Breemberg, Berchem, all of whom studied in Italy, and combined the beautiful precision of their own school of art with the glowing scenery and poetical groups of the South.

No. 130. LANDSCAPE WITH SPORTSMAN AND GAME. A large picture, painted with scenepainter-like skill. A hillock in a beechwood, overgrown with docks and large plants, serves as foreground ; on this is a gaily-dressed boy, who blows a slim hunting-horn ; he is grouped with three greyhound-like dogs, a dead roebuck, grouse, &c. A few yards farther within the picture a man rests, with five dogs about him, and pats one out of the number. A horseman is

just behind him, looking back towards the rest of the hunting-party, which just appears in the distance. This is open country, varied with sandy hillocks, somewhat like dunes. A fine summer sky, clear blue, with bright clouds low down.

This picture is probably No. 28 of Smith's Catalogue. It was sold from the Collection of M. van Leyden, in 1824, for 140*l*.

On Canvas. 4 ft. 3½ in. high; 6 ft. 4½ in. wide.

No. 150. LANDSCAPE WITH FIGURES. A summer landscape with a range of hills on the right of a stream, seen passing away into the picture in grey perspective. A warm coloured stone bridge crosses the picture in the near foreground; through the arch of which is seen the river brightly lighted and reflecting the sky. Over the bridge a man on a donkey driving a cow, passes a man on foot, who is preceded by a dog. A woman with a bundle on her head, and a man in a brown coat, drive a small flock of goats and sheep in front of them, which have already crossed over. The foreground is made up on the right with reeds, a stump, a ragged broken-down alder, stones and rocks of the river's bed. A fine, clear, summer's evening sky, completes this delicately-finished picture. Signed.

Engraved by R. Cockburn.

On Panel. 1 ft. 4½ in. high; 1 ft. 8½ in. wide.





RAPHAEL.

BORN, 1483.

DIED, 1520.

RAPHAEL SANZIO, or SANTI, was born in the city of Urbino, on Good Friday 1483. His father, Giovanni Sanzio, a painter of good repute, was his first instructor. Raphael was but eight years old when he lost his mother, Magia ; but his father's second wife, Bernardina, fully compensated for his loss, and tended him as if he were her own child. The extraordinary talents of Raphael being evident at an early age, determined Giovanni Sanzio to give him the advantage of better teaching than his own ; he accordingly arranged to place him with the most celebrated master of the time, Perugino ; but dying suddenly before the completion of the contract, the uncle of Raphael concluded the arrangements, and Raphael entered the studio of Perugino in 1495. He remained in this school till he was nearly twenty, chiefly employed in assisting his master ; the most celebrated work he produced in that time of his own being "Lo Sposalizio," now in the Gallery of Milan. In 1504 Raphael visited Florence, remained a few months, and on his return to Perugia executed several large church-pieces. These finished, he again visited Florence, and resided there until 1508, during which time he painted about thirty pictures, including altarpieces and portraits. Celebrated from one end of Italy to the other, Pope Julian II. was desirous of his services, and Raphael was invited to Rome. Hastily quitting Florence, he accepted the patronage of the Pope, and was by him constantly employed, until the death of Julian in 1513. While employed on the frescoes of the Vatican, Raphael was overwhelmed with commissions and invitations to foreign Courts. Francis I. of France was most anxious to attract him ;

and Henry VIII. is said to have invited him to England. But surrounded by his pupils, in the midst of appreciating friends, themselves all men of position and fame, the painter's life was too peaceful and happy for him to desire a change. With Raphael's celebrity, his wealth increased : he resided in a splendid house ; his numerous pupils came from all parts of Italy ; and such was the reverence and esteem they held for their benign, good master, that his school was never disturbed by feelings of jealousy or ill-will. Under Leo X., who succeeded Julian II., Raphael continued his work in the Vatican ; and another great work was also entrusted to him : this was to make designs and drawings for tapestry hangings for the Sistine Chapel, to be copied in the looms of Flanders, and made of the most costly materials. The fertile mind and ready hand of this "prince of painters" speedily produced the requisite drawings, now known as the "Cartoons of Raphael." They were finished in 1516, and the tapestries worked from them were completed at Arras in 1519. Raphael had the satisfaction of seeing the tapestries hung, on December 26, 1519, and of witnessing the wonder and applause they excited in Rome. For these cartoons Raphael received the sum of four hundred and thirty-four gold crowns, and from them there has been seven different sets of engravings. The last picture from the hand of this great master was the "Transfiguration," not quite completed at the time of his death. Appointed to superintend the building of St. Peter's, Raphael's zeal in endeavouring to carry out the wishes of the Pope, and to preserve the remains of art which lay buried beneath the ruins of ancient Rome, brought on a violent fever, which, after an illness of fourteen days, terminated fatally. He died on his birthday, Good Friday, 1520, having completed his thirty-seventh year. By the Pope's desire, the body lay three days in state, in the hall of the Vatican, under the picture of the "Transfiguration," and when the funeral rites were performed, this celebrated work preceded his remains, which were followed by a multitude of all ranks, and laid in the Church of the Pantheon. Raphael never married. He had been betrothed to Maria di Bibbiena, niece of the Cardinal Bibbiena, but her early death prevented the union. Raphael left his property, amounting to 16,000 ducats, to his faithful friend and mistress, known as the "Fornarina," and divided his art-materials

between his best and favourite pupils, Giulio Romano and Francisco Penni. It is said of Raphael that "no earthly renown was ever so unsullied by reproach; so justified by merit; so confirmed by concurrent opinion; so established by time." His brief life was one of incessant study; and when he died at the age of thirty-seven, he left behind him two hundred and eighty-seven pictures, and five hundred and eighty-seven drawings and studies.

No. 306. ST. ANTHONY OF PADUA. The figure, in a long monkish coat, holds a cross in the right hand, and a red book in the left, and seems slowly pacing from left to right. The face has a sweet expression, but is somewhat weak. A sand-coloured floor and dark background.

On Panel. $9\frac{1}{2}$ in. high; $6\frac{1}{2}$ in. wide.

No. 307. ST. FRANCIS OF ASSISI. A similar picture, in general plan, to the last. The figure is in a grey monk's dress; he holds a blue book in his left hand, and a stalk of lilies in his right. He stands, but half looks backward, as if arrested in his walk by an idea, which he ponders over. A weak, refined face. Grey, sandy floor, dark background.

On Panel. $9\frac{1}{2}$ in. high; $6\frac{1}{2}$ in. wide.

"These formed part of the altarpiece which Raphael painted for the nuns of the Convent of St. Anthony at Perugia, about 1504. The Predella (or front piece below the picture) was divided into five compartments, containing five small pictures, which the nuns sold to Queen Christina, in 1663, for 601 Roman crowns; they came into the Orleans Gallery with the Bracciano collection, and are now all in England. These two little figures were designed by Raphael;* but are supposed to have been painted by one of his companions in the school of Perugino." (See Passavant's 'Rafael,' vol. ii. p. 42.)

There is a very fine old Italian copy of Raphael's "Transfiguration," said to be by Julio Romano, in the College Chapel. It was purchased at Mr. Van der Gucht's sale, on the 11th of March, 1796, by Mr. Mills, of Saxham Hall, Sussex, and presented by him to the College. It cost 42*l*. It is an accurate and yet spirited copy of the great original, and perhaps one of the most valuable copies in this country.

* Mrs. Jameson.

REMBRANDT.

BORN, 1607.

DIED, 1669.



REMBRANDT HERMANZOOM, son of Herman Gerritsz, the miller, and Cornelia van Grendbroeck, his wife, was born on July the 15th, 1607, in his father's house on the banks of the Rhine, between the villages of Leydendorp and Koukerk, near Leyden—hence the addition of Van Rhyn to his name. When very young he was sent to the Latin School in Leyden, where evincing a decided talent for art, and but little for other acquirements, his father placed him under the tuition of Jacob van Swanenburg, with whom he remained about three years. He then went for a short time to Peter Lastman, and finally to the studio of Jacob Pinas. From these masters Rembrandt derived little beyond a knowledge of the practical elements of his art; his style was peculiarly his own, perfectly original and highly attractive, and he is reckoned to be the founder of the Dutch School. At the age of twenty-two Rembrandt went to Amsterdam, where in 1634 he married the burgomaster Uilenburg's daughter, Saskia, by whom he had a son and a daughter; the son died in 1668, the daughter died young, and after a union of eight years only, Saskia his wife died, and was buried June 19, 1642. By the practice of his art, and by means of his numerous pupils, Rembrandt realised large sums of money; but his great love for objects of art and curiosity, which he purchased with a lavish imprudence, considerably reduced his income, and in 1656 his valuable collection was sold by public auction, and himself in the hands of the Insolvency Commissioners. The date of Rembrandt's second marriage is not authenticated; the wife is said to have been the "Peasant Girl of Ransdorp," whose portrait he had often painted, and that by her he had two children, of whom nothing further is known.

Rembrandt, during a life of eighty-one years, painted above six hundred pictures, and executed nearly four hundred etchings, and was equally distinguished as an etcher and a painter. His greatest merit was in portraiture, and his great fame mainly owing to his masterly chiaroscuro (for with him light and shade were colour), and the rich brilliancy of his paintings: his designs were frequently defective, and at times even vulgar. Fuseli

considered him, "a genius of the first class in whatever relates not to form." Rembrandt numbered among his pupils, Gerard Dou, Ferdinand Bol, Eeckhout, Flink, and Bernard Fabritius; but few women were found among the immediate disciples of this great master, the earnest depth and intensity of his style not then suiting the female fancy.

It is asserted that Rembrandt was in England in 1661, and that he resided in Hull, where he painted several portraits of gentlemen and seafaring persons; but as the portraits of the "Syndics," in the Gallery of Amsterdam, were executed in that year, the assertion cannot be relied on.

Rembrandt died, October 1669, in Amsterdam, and was buried in the West Church of that place. The National Gallery possesses sixteen of this master's works, and amongst them two portraits of himself, one taken at the age of thirty-two, the other at an advanced age.

No. 179. JACOB'S DREAM. A dark picture, with a bright light shining diagonal-wise, from an opening in the clouds on the right top corner of the picture. The forms of two gigantic white angelic figures are shown just emerging from the warm light of heaven, and floating earthwards on enormous outstretched wings. Jacob is seen sleeping on his back in the left corner, at the bottom of the picture; his staff and wallet lie at his side. A scrubby tree helps to form a background, with distant hills, dimly seen across the picture.

Mrs. Jameson says: "Within the realm of creative art I know nothing more wild, visionary, and poetical than this little picture."

Engraved by R. Cockburn.

This picture was No. 72 in Desenfans' Catalogue. This picture is No. 12 in Smith's Catalogue, where it is stated that M. Desenfans gave 50 guineas for it in 1862.

On Canvas. 2 ft. 1½ in. high; 1 ft. 9½ in. wide.

No. 189. A PORTRAIT. A young-looking middle-aged man, with light hair rather over his eyes, and bushy behind his ears, looks kindly towards the spectator. He wears a white frilled collar over his black doublet, a stitched cloak partly covers his under-dress. A finely painted head, with the signature of the painter. Signed, and dated 1632.

On Panel. 11 in. high; 9½ in. wide.

No. 206. PORTRAIT OF REMBRANDT'S SERVANT-MAID. A Dutch child, of twelve or fourteen years of age, leans out of a win-

dow, opening on the right side of the picture, with her elbows on the stone sill. Her shoulders are three-quarters; her head is turned full to the spectator; her hands are crossed, the right hand hidden by the left arm; the left hand plays with a bead of her necklace, two rows of which are seen below her hand. A white dress, turned up to half the forearm, and open in front; warm brown hair, with an ornamental band in it, the tie of which falls on the nearest shoulder. The painting and colour are wonderfully true to nature. Signed.

Engraved by Surugue, and in mezzotint by Say.

Lent to the Royal Academy in 1839 and 1855.

This picture is No. 178 in Smith's Catalogue.

On Canvas. Elliptical top; 2 ft. 7 $\frac{3}{4}$ in. high; 2 ft. $\frac{1}{2}$ in. wide.

No. 272. ISAAC BLESSING JACOB. (School of Rembrandt.) The old man sits up in a bed, of Flemish fashion, with a wealth of comfort in pillows, and richly embroidered coverlid. He is fully dressed, in a brown coat, white belt, and dark skull-cap. His right hand smooths the hands of Jacob, his left is in an attitude of benediction, and moves responsive to his uttered words of blessing. Rebecca stands on the distant side of the bed, leaning on it; she wears a blue hood and dress of dark colour; she watches anxiously the development of her plan. Jacob kneels, with his arrows in a quiver at his back; he is dressed in rich red and gold embroidery and loose coat. The savoury meat is on a table; a glass of wine, &c., and a chair and a curtain are behind the bed. In the distance Esau comes in.

This picture has been supposed to be by Jan Victor (b. 1600, d. 1670). See Nos. 10 and 11 in Smith's Catalogue.

On Canvas. 5 ft. 3 in. high; 6 ft. 6 $\frac{1}{2}$ in. wide.

No. 282. A PORTRAIT. A young-looking sickly man, in a dark velvet cap, white cravat, fur-collared robe, is full face to the spectator; the shoulders are three-quarters, fair face, dark eyes; lighted from the left side. This is said to be a portrait of Philip Wouvermans.

Lent to the Royal Academy in 1838 and 1843.

On Canvas. 2 ft. 5 $\frac{1}{2}$ in. high; 2 ft. wide.

REYNOLDS.

BORN, 1723.

DIED, 1792.



SIR JOSHUA REYNOLDS was born at Plympton, in Devonshire, July 16, 1723. His father was Rector of St. Mary's, and Head Master of the Grammar School. When a mere child, Reynolds showed a decided taste for painting, and read with avidity all books relating to art. He was, accordingly, when in his eighteenth year, placed with George Hudson, the most famous portrait-painter of that

time, who set him to copy Guercino's drawings. After leaving Hudson, Reynolds studied for a short time under William Gandy of Exeter, and then set up for himself as a painter at Plymouth Dock, but his father dying in 1746, he returned to London, and took up his abode in St. Martin's Lane. In 1749 he accompanied Commodore Keppel to Italy, where he remained three years, visiting all the principal cities in his pursuit of art. It was while studying in the Vatican that he caught the cold which left him deaf for the remainder of his life. On his return to England, Reynolds again occupied the house in St. Martin's Lane; but his reputation and income having rapidly increased, he purchased No. 47, Leicester Fields. The establishment of the Royal Academy, in 1768, placed him at the head of the artists of England; he was unanimously elected President, and knighted by George III. His zeal for the advancement of the Fine Arts induced him to deliver a course of fifteen lectures on Painting, which have since been translated into several languages, and are too well-known to need comment. To show their appreciation of his merit, the University of Oxford created him Doctor of Civil Law in 1773; and ten years after, on the death of Allan Ramsay, Sir Joshua was appointed principal painter to the King; and his prices rising with his reputation, he now received as much as seven or eight hundred guineas for a portrait. The picture of the "Infant Hercules Strangling the Serpents," painted for the Empress of Russia, cost 1500*l.*, and the Empress added the gift of her own likeness set in a gold box, encircled with diamonds. Sir Joshua's industry and energy never flagged; he worked until the failure of his sight obliged him to relinquish his pencil in 1789, and from that time his health gradually declined. He died February 23, 1792, leaving the bulk of his property, 80,000*l.*, to his favourite niece, Mary Palmer, afterwards Marchioness of Thomond. Sir Joshua's body lay in state at Somerset House, in the great room of the Royal Academy, and he was buried in the crypt of St. Paul's Cathedral, with the honours due to his worth and genius. He died unmarried. His statue, by Flaxman, stands under the dome of the Cathedral.

No. 138. A SKETCH. A knight in armour, bareheaded, and mounted on a grey horse, prances across the picture. Apparently a skirmish is going on, from an appearance of smoke. A dark sky.

On the back of the portrait of Sir P. F. Bourgeois, by Sir William Beechey, No. 356, is a sketch by Sir Joshua Reynolds. It represents a mother bending over her child, which lies in her lap.

On Canvas. 2 ft. 6½ in. high; 2 ft. wide.

No. 143. A MOTHER AND HER SICK CHILD. On the right, the mother, in a brown dress, dark blue-grey headpiece, which trails on to the floor, sits at the edge of a bed, and has a sick girl in her night-dress, low at the shoulders, in her lap. The drapery of the bed is dark brown-grey. A footstool, two books, and a phial of medicine are on the floor. The mother's face is turned with a somewhat frightened expression towards the left, where, in the "palpable obscure," we see a supernatural vision of an angel in wings, who is driving away a ghastly figure of Death, who holds a sickle in his right hand, and cowers as he defends himself with his left.

The mother is said to have been painted from Kitty Fisher, for notice of whom, see Leslie and Tom Taylor's 'Life of Sir Joshua Reynolds,' vol. i., p. 163, note.

On Canvas. 2 ft. 2½ in. high; 2 ft. 10½ in. wide.

No. 146. PORTRAIT OF HIMSELF. Fresh shaven face, powdered hair, spectacles, ruffle shirt, grey-green velvet coat.

A duplicate of the portrait in the Royal Collection.

Engraved by Caroline Watson, in Malone's 'Life of Sir Joshua Reynolds.'

On Canvas. 2 ft. 5¼ in. high; 2 ft. ½ in. wide.

No. 254. DEATH OF CARDINAL BEAUFORT. The figure turns over on its pillow towards the spectator; the left arm is out from the coverlid; the figure to the left stands and watches the hideous expression of the death agony on the face.

On Canvas. 4 ft. 4¾ in. high; 5 ft. 5½ in. wide.

This is a sketch from the great picture at Petworth, painted for the Shakespeare Gallery in 1790. The finished picture contains the fiend in waiting at the death-bed, and was engraved by Caroline Watson.

Henry Beaufort, half-brother to Henry IV. of England, was left guardian to the son of Henry V. by the will of that King, who died on the last day of August, 1422. The regency of the kingdom of England was entrusted to Humphrey, Duke of Gloucester. Between the two there was a constant struggle for power. In 1427 the Pope made Beaufort a cardinal, and Gloucester strongly urged his exclusion from the Council on the ground that he was a foreign prince. Beaufort, however, recovered the loss of influence this promotion cost him, and raised men and money, with the King's permission, to act against the Hussites in Bohemia. This force was employed ultimately against the King's enemies in France, where Joan of Arc had raised the siege of Orleans, and was conveying Charles to be crowned at Rheims. On account of this diversion of the contingent raised for the

Church's uses, it was believed that the Cardinal died of remorse, and this is the view of Shakespeare, in the play of Henry V. :—

"See how the pangs of death do make him grin!
Lord Cardinal, if thou think'st on heaven's bliss,
Hold up thy hand, make signal of thy hope.—
He dies, and makes no sign!—O God, forgive him!"
Henry VI., Part II., Act 3.

But there is good ground for distrusting this belief, as a witness of his death gives details that he called the clergy of his cathedral to his house, "caused requiems to be chanted for his departing soul, ordered his will to be read aloud and some corrections to be made in it, and finally took a solemn farewell of all his friends." He died April 11, 1448.

No. 285. THE PROPHET SAMUEL. A curly chestnut-haired boy, with bare shoulders, stands in profile facing towards the left. His right hand is advanced, his left is engaged in holding together his white under-drapery; over both arms a dark brown mantle is passed.

The idea seems to embody the awakening prophet, just as he answers the supernatural voice.

On Canvas. 2 ft. 5½ in. high; 2 ft. wide.

No. 340. MRS. SIDDONS AS THE TRAGIC MUSE. She sits in an arm-chair, in front view, and looks up towards the left. One arm rests on the chair; the other, the left, rests on the chair-arm on its side, by the elbow only, as the hand is raised, as if listening to some inspiring voice; head and hair wreathed in pearls. An amber-brown dress, with the bodice hung round with pearls, sits loosely at the shoulders. The white sleeves of the under-dress are seen beneath. A dark-olive velvet cloak envelops the knees; her feet on a footstool. All in the midst of clouds. The genius of the bowl is on the right, bringing his cup; on the left a genius, with the dagger of Tragedy, lolls against the back of the chair. Signed, and dated "1789" on the edge of the robe.

Engraved by Hayward.

On Canvas. 7 ft. 9 in. high; 4 ft. 9 in. wide.

The subject of this picture, Sarah Siddons, was the daughter of Roger Kemble, manager of an itinerant company, and was born at Brecknock in 1755. She commenced her career as a singer, but soon attempted tragedy. She married Mr. Siddons in her eighteenth year, and she and her husband played in Liverpool and other places, gaining reputation and profit. In 1775 she tried her powers in London, but was unsuccessful. She then went to Bath, and with time, study, and practice, so matured her great powers, that when she appeared in London again, in 1782, her success was complete. In 1801, she transferred her talents to Covent Garden Theatre, and retired from the stage with a large fortune in 1812. She played only once again in London, in 1816, for her brother's benefit; and for a few nights in Edinburgh, to assist her widowed daughter-in-law. Mrs. Siddons

possessed every personal and acquired character necessary to success in the high walk of art she aspired to, and while in the meridian of her splendid career, brought surpassing intellectual powers and perfect dignity of acting to her work. She died in 1831.

It is related in the 'Life of Sir Joshua Reynolds,' by Leslie and Taylor, that "Mr. Russell, author of the 'History of Modern Europe,' had sung her praises under the title of 'The Tragic Muse'" before she left London. His verses are forgotten, but they may have suggested to Reynolds the subject of his picture. The sittings were probably given in either April or September in 1783, and continued into the spring of 1784, in the Exhibition of which year this, the finest example, probably, of truly idealized portraiture, in which we have at once an epitome of the sitter's distinction, calling, achievement, and the loftiest expression of which the real form and features are capable. In the quality of colour, as far as the head, bust, and arms are concerned, the picture ranks with the very finest of the master, and is in perfect preservation. The drapery has a rich sobriety of colour, and even a Rembrandtesque quality in its brown; but most eyes really trained to fine appreciation would desiderate, I think, a low-toned Venetian splendour for the sweeping pall of sceptred Tragedy. On the stateliness of the action, and loftiness of the expression—"the rapt soul sitting in the eyes"—it is unnecessary to dilate.

The conception of this noble work was no doubt suggested by Michael Angelo's Isaiah.

Mrs. Siddons told Mr. Phillips "that it was the production of pure accident. Sir Joshua had begun the head and figure in a different view; but while he was occupied in the preparation of some colour, she changed her position, to look at a picture hanging on the wall of the room. When he again looked at her, and saw the action she had assumed, he requested her not to move; and thus arose the beautiful and expressive figure we now see in the picture."

This may be strictly true of the position of the head; but the upraised arm is that of the Prophet, and the two attendant figures prove that Reynolds thought of the Sistine chapel. These figures are called by some Pity and Terror, and by others Pity and Remorse, but more like Crime and Remorse. One bears a bowl, the other the dagger of Tragedy, and there is nothing of pity in the expression or action of either. Sir Joshua painted the head of one of these figures from his own, and the study is in possession of Mr. W. Mayor.

There is another anecdote extant on the subject of this picture. According to Mrs. Jameson, Mrs. Siddons used to describe Sir Joshua as taking her by the hand, and leading her up to the platform, with the words: "Ascend your undisputed throne; bestow on me some idea of the Tragic Muse." On which she said: "I walked up the steps, and instantly seated myself in the attitude in which the Tragic Muse now appears." Perhaps the two stories may be reconciled, if we suppose that the attitude was the same as regards the arms, the turn of the head and body being afterwards changed, as described to Mr. Phillips. Sir Joshua inscribed his name on the border of her

drapery (as he had done on that of Lady Cockburn), saying: "I could not lose the honour this opportunity afforded me of going down to posterity on the hem of your garment." Once, when looking at the picture at Grosvenor House, Mrs. Siddons told the Rev. John Sandford that Sir Joshua intended to work considerably more on the face. When he told her this, on her rising from her last sitting, she answered that she thought it could not be improved. On his showing her the finished picture, he said he had taken her advice, and had not touched on the face since she last sat for it.


"The original picture was bought by M. de Calonne for 800 guineas. At the sale of his pictures in 1795 the Tragic Muse passed into the hands of W. Smith, Esq., M.P. for Norwich, for 700*l*. From him Mr. Watson Taylor purchased it for 900*l*., and at his sale in 1822 it was bought by the first Marquis of Westminster for 1760 guineas. There is an excellent *replica* of the picture at Langley Park, Stowe, the seat of Mr. Harvey, M.P., given by Sir Joshua to Mr. Harvey's grandfather in exchange for a large boar hunt by Snyders, which Sir Joshua admired, and which used to hang in the place now filled by the Tragic Muse. This is certainly the finest example of the picture after the original in the Grosvenor Gallery. The Dulwich *replica* (which is the one marked in Sir Joshua's account as sold to M. Desenfans in June, 1789, for 735*l*.) is inferior, and, according to Northcote, was painted by Score, then one of Sir Joshua's assistants. There is a *replica* (including only the upper part of the figure) in the possession of Mrs. Combe of Edinburgh; and another, a full length, in Lord Normanton's Gallery, of the history of which I am not informed."*

See also an extract from a MS. journal of Miss C. Fanshawe, in the Appendix, p. 646, of the same volume, for an account of an interview the writer had with Mrs. Siddons, in which Mrs. Siddons said that she did not think Sir Joshua painted the duplicate now in possession of Lord Grosvenor. "The original is at Dulwich College."

RICCI.

BORN, 1659.

DIED, 1734.

EBASTIAN RICCI was born in Cival di Belluno, 1659-60. His master was Federigo Cervelli of Venice, an artist of considerable repute at that time. About 1703, in the reign of Queen Anne, Ricci came to England, and gained considerable popularity as a painter of ceilings, halls, and staircases, for which kind of art his abilities

* 'Life of Sir Joshua Reynolds,' by Leslie and Taylor, vol. ii. p. 424, note.

are well suited ; and for his pictures, in imitation of Paolo Veronese. In these imitations, Walpole writes : " he excels, and he sold many of them for originals, and once even deceived Charles de la Fosse, the celebrated colourist, who, when he was convinced of the imposition, justly reprimanded the painter, saying : " Take my advice, paint nothing but Paul Veroneses, and no more Riccis." Sebastian Ricci resided ten years in England ; when, taking offence because Sir James Thornhill was chosen to paint the dome of St. Paul's, he returned to Venice, where he died, May 13, 1734. There are several of Ricci's works in Hampton Court, and between the windows of the Queen's Gallery he painted various mythological figures. His nephew, Marco Ricci, who first induced him to visit England, was an excellent landscape-painter, after the manner of Titian. Sebastian Ricci's subjects were chiefly Scriptural or chosen from heathen mythology ; and although his colouring was brilliant, he was more remarkable for facility of execution than the excellence of his work. " His style was decidedly ornamental."

No. 177. THE FALL OF THE ANGELS. Michael, in blue corselet, and red drapery and wings, swoops down with glittering shield and sword among the falling host of giants. Five of these are seen in various contortions and attitudes, cowering from the light and power of their victor.

On Canvas. 2 ft. 11 in. high ; 2 ft. 1 in. wide.

No. 188. THE RESURRECTION OF CHRIST. There are two planes. One the natural, soldiers who have been guarding the tomb, and are now either falling down, running away, or have fallen down ; all in extravagant attitudes. The centre of the picture has the tomb, around which, in the second or supernatural plane, are winged figures or angels, who are flourishing about in exaggerated attitudes of interest and delight at the vision of the central figure of Christ, who floats with the banner of the Resurrection, and gives a benediction with his right hand. Dark clouds fill the corners of the picture ; in a rift of brightness in these dark masses various supernatural beings are discernible in the far distance. The whole composition is unquiet and in a flutter.

On Canvas. 2 ft. 8½ in. high ; 3 ft. 10 in. wide.

RIGAUD.

BORN, 1659.

DIED, 1743.

HYACINTHE RIGAUD (Chevalier), a portrait-painter so celebrated that he was called the Vandyck of France, was born in Perpignan, July 20, 1659. His father, Matthias Rigaud, was also an artist, and from him Hyacinthe learned the rudiments of painting. After his father's death, he was sent by his mother to the painter Rezet, a Parisian, who had studied at Rome; and in 1682 he had made sufficient progress to gain the chief prize given by the French Academy. In a few years he became a distinguished painter, and in 1700 he was admitted, as a special honour, as a member of the Academy, presenting as his admission picture, a portrait of the sculptor Desjardins. From this time his success as an artist was most brilliant; he frequently painted the portrait of Louis XIV., those of the Royal Family, and indeed nearly all the illustrious personages in Europe. In 1727 he was presented with the Order of St. Michael, and provided with a suitable pension. Rigaud had been successively Professor, Rector, and Director of the French Academy. Grief for the loss of his wife, who died in 1742, and his advanced age, hastened his own death, which occurred in his eighty-fifth year. Rigaud died in Paris, December 27, 1743. He left no children, and his chief pupils were Jean Rane, who married his niece, and became principal painter to the King of Spain; and Violanta Beatrice Siries, a Florentine lady, who studied under him in Paris, and became a noted portrait-painter. Rigaud's works may be seen in almost every Gallery in Europe; in the Louvre there are eleven, two of which are Scripture pieces. The historical portraits by his hand, two hundred in number, have been engraved by eminent artists. His greatest merit was good drawing, with strong resemblance.

No. 2. PORTRAIT OF LOUIS XIV. The King is painted in a huge black wig, and wears a breastplate, white cravat, and brown coat, and the blue ribbon. His right hand is extended, his left on his hip.

On Canvas. 3 ft. high; 2 ft. 4½ in. wide.

Louis XIV., born 1638, was the son of Louis XIII. and grandson of Henry IV. He came to the throne, on his father's death in 1643, when five years old. The kingdom was a regency in the hands of his mother, Anne of Austria, with Cardinal Mazarin as prime minister. In 1660 he reigned alone, on the death of the cardinal, and married Maria Theresa, daughter of Philip IV. of Spain. In 1685 he revoked the Edict of Nantes, by which Henry IV. had given religious liberty to the Protestants. An impolitic and cruel measure, which caused some of the best minds of France to emigrate to England and Holland. He died in 1715, at the age of 77. At the close of his life he became serious, even devout, through the influence of Madame de Maintenon, whom he had secretly married.

No. 98. PORTRAIT OF BOILEAU. The poet is seen in full face, looking over the right shoulder. He wears a long, light-brown wig, then fashionable, a blue-white cravat, an amber silk coat, and dark grey-green coat.

Engraved by Ravenet.

On Canvas. 2 ft. 7½ in. high; 2 ft. 1½ in. wide.

Nicholas Boileau, sieur des Préaux, was a celebrated French poet, satirist, and critic. He enjoyed a reputation in France very similar to that of Pope in England. He was born in 1636 and died in 1711.

No. 118. A PORTRAIT. Same general attitude as that of Louis XIV.; in a light wig; a purple-brown drapery, in stiff folds, hides the figure. A painted ellipse surrounds the head.

On Canvas. 2 ft. 7 in. high; 2 ft. wide.

ROMEYN.

BORN, 1620 (ABOUT).

DIED, 1661-2.



WILLIAM VAN ROMEYN was born in Utrecht about 1620, and became a landscape-painter under the instruction of Melchior Hondekoeter. Little is known of Romeyn, but that he painted from 1640, and that his name has been placed among "others who have left single works of great simplicity and beauty." He died about 1661 or 1662.

No. 8. LANDSCAPE AND FIGURES. A large enclosed space, in which is a Roman arch, a town wall, and on the right a large

octagon tower and spire of a church, in grey distant tints. Within the space is a classic fountain, and a wall trough for cattle. In the foreground are three pack-mules, on one of which the driver sits, all loaded with bales, &c., their harness and bridles decorated with tassels, brass disks, and other finery. Two sheep, and a cow lying down, complete the group. A summer's cloudy sky, with long shadows. Signed.

On Canvas. 1 ft. $1\frac{1}{2}$ in. high; 1 ft. $4\frac{1}{2}$ in. wide.

No. 10. LANDSCAPE, WITH CATTLE AND FIGURES. A mountainous country, with a perspective of blue hills passing away into the distance. A girl, in blue, red, and yellow dress, milks a goat; a brass milk-can stands near. On the right of the figure two goats lie down, also two sheep, and a third sheep standing; a donkey, with panniers, stands with his head away from the spectator; a brown sheep in the foreground, also a tree-stump, with a few withered oak leaves on it, docks, and a brooklet. The scene of the milkmaid's toil is enclosed with rough paling. Dark clouds, over the hills, on the left; heavy masses of light cloud on the right. A low-toned silvery picture. Signed.

On Canvas. 1 ft. $1\frac{1}{2}$ in. high; 1 ft. $4\frac{3}{8}$ in. wide.

ROSA.

BORN, 1615.

DIED, 1673.



ALVATOR ROSA was born in the village of Renella, near Naples, July 21, 1615. His father was an architect; but Salvator showing a strong propensity for landscape-drawing, and at the same time a strong determination, was allowed to have his own way, and went to study under Ciccio Fracanzano, a painter of the Spagnoletto School, who had married one of Salvator's sisters. He also studied for a short time with his uncle, Paolo Greco, and with Aniello Falcone. At a very early age he made a tour through the wild country of the Basilicata and Calabria, thus encouraging his taste for romantic scenery and the wild habits of its lawless inhabitants, whose savage countenances and picturesque costume he afterwards portrayed. But his father dying in 1633, Salvator had the charge of maintaining his brothers and sisters, and was compelled to settle earnestly to work. The burden was very great, and he was often so poor

that, unable to purchase canvas, he made sketches on oiled paper, and sold them at a low price to the stall-keepers in Naples to procure daily bread. Having at length produced a picture, "Tityus torn by the Vulture," which procured him much commendation, even from the connoisseurs of Rome, he resolved to establish himself in that city, and arrived there in 1638. Salvator's reputation now rapidly increased; he obtained high prices for his pictures; and although his independent and satirical disposition deprived him of friends, yet he was esteemed as a painter, a poet, a musician, and an actor. He wrote plays, composed the music, and himself frequently sustained the principal characters. In 1647, Salvator joined in the insurrection of Massaniello, whose portrait he painted; but to avoid imprisonment he was compelled to flee from Naples, and staying a short time in Florence, he was employed by Prince Carlo de Medici, after which he returned to his family in Rome, where he died of dropsy, March 15, 1673, leaving considerable property. By his housekeeper, whom he married a few days previous to his death, Salvator had two sons: one died before his father; the other, Augusto, followed the painter to his grave in the Church of Santa Maria degli Angeli, and raised a monument to his memory. One of Salvator's most celebrated works is the "Catiline Conspiracy" in Florence; but the "Dishonest Woodman," in the National Gallery, is a fine example of his style. He delighted in desolation and danger—in banditti, blasted trees, storms, and shipwrecks. His etchings were executed in a bold, masterly manner. The British Museum has a fine collection of them.

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No. 159. LANDSCAPE. A hill-side, covered with scrubby trees, pitches down across the middle distance. The banks of a stream advance in rough lumps from the foot of this range to the near middle distance. The water lies between it and the nearest bank, on which are two monks; one stands and fishes the stream, the other sits and wonders at him. A blasted tree trunk in the foreground, and a tall tree, scantily clothed with leaves, occupies the left side of the canvas, from bottom to top. A cloudy, thundery sky, lighter towards the horizon.

Engraved by R. Cockburn.

On Canvas. 2 ft. 5 in. high; 1 ft. 5 in. wide.

**No. 193. A YOUNG MAN DRAWING.** The figure sits in profile, the left hand holding a portfolio and paper; the right hand, obscured by the shadow cast by the head, is engaged in drawing something placed behind him, as he turns his head and looks over his nearest (right) shoulder; white sleeves, fastened at the wrists, come from under a doublet, which ends at the arm-holes, a frill, a head-dress like a nightcap, curly hair, a soft face, and a startled expression, give a very feminine character to the head.

On Canvas. 3 ft. high; 2 ft. 3½ in. wide.

**No. 220. LANDSCAPE AND FIGURES.** A mountainous country, with blue distance. On the right, we look down a valley, with hills on each side. A mountain stream makes a string of small lakes, divided by falls. A party of four figures has landed from a boat, which still floats on the nearest of these lakes. Each of the other lakelets below possesses a boat of its own. Mouldering dams separate the pools; a brown tree on the right edge of the picture. A cloudy sky, with light-coloured clouds.

Engraved by R. Cockburn.

On Canvas. 1 ft. 6½ in. high; 2 ft. 1½ in. wide.

**No. 225. HEAD OF AN OLD MAN.** An old head, roughly but strongly painted. He is growing bald, but has still a sufficiency of rough, iron-grey hair. His hand is buried in his beard. A brown collar of a doublet, or other dress, is just seen.

On Canvas. 1 ft. 2¾ in. high; 10¾ in. wide.

**No. 271. SOLDIERS GAMING.** A tall white figure, in a helmet and plume, breastplate, back-piece, and cuisses, with a sword at his side, leans on a pike, and looks on at two other soldiers throwing dice. The nearer of these, in a red dress, sits on a box, turning round to face his comrade, who kneels at the other side of the box, with both his hands on it. These two are unarmed. A third, armed as to his head and shoulders, peers through between the last named, to see what the throw is. A dark sky on the right; lurid clouds on the left. A stretch of gravel, or sea-shore, dimly visible on the right of the picture. Signed.

Engraved by R. Cockburn.

Lent to the Royal Academy in 1839.

This picture was No. 12 in Desenfans' Catalogue.

On Canvas. 2 ft. 5 in. high; 1 ft. 11½ in. wide.

## RUBENS.

BORN, 1577.

DIED, 1640.



SIR PETER PAUL RUBENS, the most celebrated painter of the Flemish School, was the son of John Rubens and Maria Pypeling. His father, a doctor of laws, and senator of Antwerp, quitted his native town in 1568, on account of the religious disturbances then prevailing ; and Peter Paul was born in Siegen, Westphalia, on the Festival of St. Peter and Paul, June 29, 1577. While quite an infant his parents carried him to Cologne, where they remained until the death of the father in 1587, when the widow returned with her family to Antwerp. Rubens received a good education ; but showing a decided preference for the fine arts, his mother placed him with Adam Van Oort, and subsequently with Otto Van Veen (Venius), then reckoned the Prince of Flemish painters, with whom he studied for four years. In 1598 he became a Master in the Corporation of Antwerp, and in the spring following, visited Italy to study the works of the Italian painters in Venice and other cities ; and entering the service of the Duke of Mantua, spent much of his time in copying pictures for that nobleman, in Rome and elsewhere. In 1605, the Duke sent him as envoy to Philip III. of Spain, and while there Rubens painted some admirable portraits of the Spanish nobility. The illness of his mother recalled him to Antwerp ; but he did not arrive until after her death, which happened in 1608. It was Rubens' intention to return to Italy, but the Archduke Albert got him appointed Court Painter to Albert and Isabella, and used every means to detain him ; but his continuance in Antwerp was more owing to his having contracted a marriage with Isabella Brandt, daughter of the town clerk, which circumstance determined him to settle in that city. This union took place, October 13, 1609, and a year after Rubens built himself a magnificent house in the street which now bears his name. Here were born two sons—Albert in 1614, and Nicholas in 1618. By the invitation of Marie di Medici, he went to Paris in 1620 to receive the commission for his celebrated pictures of the history of that Princess, now in the Louvre. The series, twenty-one in number, were completed in 1625, Rubens having been greatly assisted



by his scholars. Rubens' wife, Isabella, died in 1626, and in 1628 he was sent on a diplomatic mission to the Court of the King of Spain, in order to establish a good understanding between that kingdom and England, Isabella, the Archduchess, having been mediator between them. On the conclusion of his mission, Rubens visited England, when Charles I. knighted him, and amongst other valuable gifts, presented him with the costly sword he had used for the ceremony. Philip of Spain also conferred on him the honour of knighthood; and in December of that year, 1630, Rubens married his second wife, the beautiful Helena Fourment, niece of his former wife Isabella. During his short stay in England, Rubens painted the allegorical picture of "Peace and War," now in the National Gallery, and he made the sketches for the ceiling of Whitehall. He painted rapidly, and his pictures number thousands, but many were only in part his work, or painted by pupils from his sketches. Vandyck was the most eminent as a portrait-painter, and Jordaens, Snyder, Diepenbeek, and Gerard Zegers were all worthy of their master in various branches of their art. Rubens' masterpiece is the "Descent from the Cross," at Antwerp, which city contains many of his original works. In 1635 Rubens became subject to attacks of gout in his hands, which prevented him from painting on a large scale, and five years after the first symptoms this painful disorder terminated his life. He died, May 30, 1640, in his sixty-third year, the greatest painter of the seventeenth century. He was buried with great magnificence in the Church of St. Jacques, and his death was a national grief. Rubens had accumulated a valuable collection of works of art, a portion of which was sold for upwards of 20,000*l.*, and he died possessed of immense wealth. He left four children by his second wife, and one born after his death, in 1641.



**No. 33. A GROUP OF CUPIDS.** (Copy after P. P. Rubens.) Probably this is a design for a ceiling. Eight brightly-painted Cupids circle around in space, with joined hands, with a blue-grey sky behind them. In the centre, one Cupid, disengaged from the rest, floats forward, having just discharged his arrow. The little figures wear scarves for draperies, either red or dark blue.

On Canvas. 5 ft. 7 in. high; 4 ft. 2 in. wide.

**No. 78. A SKETCH OF FOUR SAINTS.** The four saints are St. Ambrose, St. Gregory, St. Catherine, and St. Theresa. Arranged

in pairs, both the male saints are in bishops' robes, mitres, and bear crosiers, as does St. Theresa, who is behind the saint on the left side of the picture; St. Catherine is represented here with a palm branch and a sword, but without her wheel. Two angels float over each pair of saints, preparing to crown the two females. An architectural background.

On Panel. 2 ft. 2½ in. high; 1 ft. 7½ in. wide.

No. 117. CUPIDS REAPING (Copy after P. P. Rubens). Six Cupids are cutting corn, with many poppies in it. One nearest, with a hat on, cuts with a scythe. Two beyond him cut with sickles. One kneels and binds; two others carry away the sheaves in different manner; one on his shoulders, the other across his knees. A gateway is seen on the right, with a bank of trees. The distance of trees; fine weather sky with white clouds.

On Panel. 1 ft. 7½ in. high; 2 ft. 7½ in. wide.

The original of this picture is in the Earl of Radnor's Collection. It seems to have been copied from Bolswert's reversed print, as the figures are lefthanded.

No. 162. A SHEPHERD AND SHEPHERDESS. Both are seated under a tree; he clasps her shoulder and left arm, and tries to kiss her; she pushes him away with her right hand, in which is a thistle spud. He has bare shoulders and knees, is clad otherwise in skins and green drapery, and carries bagpipes slung at his back. She wears yellow satin with a white bodice. A silver bowl or Arcadian milking pail, covered with a white cloth, is near. A mound of earth is behind the pair. A shepherd is seen driving cows down near to a cottage in the distance; to the left a glade through a wood is seen.

On Canvas. 3 ft. 7½ in. high; 5 ft. 5 in. wide.

This picture appears to have been in the possession of Rubens when he died, and was No. 90 in the Catalogue of his effects.

No. 168. SAMSON AND DALILAH. Dalilah reclines on a rich gold and black brocade on the right of the picture, her right shoulder and breast bare to the waist, her legs crossed. Samson sleeps with his head in her satin-covered lap; his hand under his face, which is turned downward. His loins covered with a rough hide; he is otherwise nude; his feet folded up in the left corner of the picture. A Philistine stoops over the victim with a sheep-shears in his hand, and takes up a lock of hair with evident tenderness; Dalilah lifts the brocade from his head for that purpose; her left hand raises the forefinger to her lips in token of silence. Two women, one young and one old, crane over from Dalilah's back, and anxiously look on. Armed men await Samson awaking, close to a column which stands behind.

the operating Philistine. A table with a golden ewer and vase on it behind. Dark grey-green curtain and blue sky.

Engraved by Matham.

Lent to the Royal Academy in 1835.

On Canvas. 4 ft. 11 in. high; 7 ft. 6½ in. wide.

No. 170. VENUS AND CUPID. Venus sits on a red drapery, which is brought over her left shoulder and over her right knee; the left leg crossing on this. She warms her left hand at a fire, and looks at the sticks that are just beginning to blaze. Cupid crouches leaning on a small bundle of sticks; his quiver and arrows are in the foreground to the left. A dark background, with red roses behind the figure of Venus. In the distance a lake and woods are seen. A dark tree limits the right of the picture.

On Panel. 1 ft. 1¾ in. high; 1 ft. 6 in. wide.

No. 171. THE GODDESS POMONA. Two semi-nude women; one seated in front of the spectator, with green drapery over her knees, turns round and places some fruit in a cornucopia; the second woman, seated on red drapery, holds the horn in her right hand, and takes up more fruit with her left from a basket on the ground. A melon also in the foreground. A draped woman in the background assists in holding the cornucopia upright.

A similar subject is engraved by Van Kessel.

On Panel. 11½ in. high; 9¾ in. wide.

No. 172. THE VIRGIN AND CHILD. (After P. P. Rubens.) A feebly-painted Flemish mother, in red and blue, who has just suckled her child, who is nude on her lap; he sits and looks towards the spectator. A base of a column and drapery, with a glimpse of open country, form the background.

On Panel. 1 ft. ¾ in. high; 9½ in. wide.

No. 174. A SKETCH. A Roman soldier, in full armour, but bare-headed, dedicates a trophy to the gods. It is formed of a spear, breastplate, and helmet and sword. He holds this on high with his right hand, and extends his left towards heaven. A low horizon and dark sky.

On Panel. 1 ft. 7 in. high; 1 ft. 1½ in. wide.

No. 175. LANDSCAPE. A view of an open, swelling country, with blue hills in the distance. A warm, green rising ground, covered with scattered trees, forms a foreground. A gap in an earthen fence gives ingress to a flock of sheep and two cows, led by a shepherd. A bridge and pathway that they have left, leads to the right of the path they have now taken. A strong blue sky smirched with red. A pollard-tree to the right in the foreground. In the left top corner is a double rainbow.

This is probably No. 725 of Smith's Catalogue, which is valued at 105 guineas.

On Canvas. 3 ft. 5½ in. high; 5 ft. 1½ in. wide.



No. 182. MARY MAGDALENE. (A sketch.) A pretty, well-fed woman sits in profile on the ground. She wears a greenish satin dress and blue satin bodice, with long sleeves. Her hands are clasped on her knees; she looks around at the spectator. She wears her hair in short, small locks over her forehead, but well frizzed out at the sides. A tree trunk is behind her. A yellow-lined black cape is on the bank on which she sits, and a wicker-bottle is on the ground. A rocky, earthy, bushy bank on the right. A low horizon behind, and a grey sky above all.

This picture is No. 857 of Smith's Catalogue, where it is valued at 60 guineas.

On Panel. 2 ft.  $4\frac{1}{2}$  in. high; 2 ft.  $4\frac{1}{2}$  in. wide.

No. 187. PORTRAIT OF MARY DE' MEDICI. (School of Rubens.) The lady, with fair hair and simple face, wears a long point-lace frill, and a pearl necklace of two rows. Her sleeves, of grey satin, with black bands, are slashed to show white muslin. A fan in her right hand. The body of the dress is black, laced over warm grey satin. The girdle jewelled and decorated with pearls.

This picture was No. 88 in Desenfans' Catalogue. He gave 100 guineas for it. It is No. 726 in Smith's Catalogue.

On Panel. 2 ft.  $6\frac{1}{2}$  in. high; 2 ft.  $1\frac{1}{2}$  in. wide.

Mary de' Medici, the daughter of the Grand Duke Francesco Maria, was married to Henry IV. of France in 1600, and was regent after his death for their son, Louis XIII. Her daughter, Henrietta Maria, was the wife of our Charles I. She built the palace of the Luxembourg, at Paris, in 1612, and sent for Rubens, in 1624, to paint the galleries in that building. "She was an accomplished woman, who had brought from her native Florence a taste for art, and amused herself with painting and engraving. Her character was weak and violent, and her end miserable." She died at Cologne, 1642.

No. 204. ST. BARBARA FLEEING FROM HER FATHER. A foreshortened sketch of two figures; one runs, holding a palm branch out behind her, towards a tower. A turbaned figure in red pursues her, sword in hand. They are on two steps, he just stepping on to the lower one, she well landed on the upper one.

This picture was No. 84 in Desenfans' Catalogue.

On Panel. 1 ft.  $\frac{3}{4}$  in. high; 1 ft. 6 in. wide.

According to the legend, this Saint, who lived A.D. 306, was imprisoned by her father in a tower, in consequence of her attachment to the Christian faith. On his return home after an absence, he found she had constructed three windows in her bathroom, as an emblem of the Trinity, and inscribed her profession of faith on a marble pillar. He was so enraged that he drew his sword to kill her, and she fled from him to the summit of her tower. This is the subject of the sketch. Saint Barbara afterwards suffered martyrdom at the hand of

her father. On this occasion there occurred a fearful tempest; and the cruel father and his assistants were consumed by lightning. From these circumstances of her story St. Barbara is considered as the patron saint of castles, fortifications, sieges, tempests, and warlike arms—

“Guns, trumpets, blunderbusses, drums, and thunder.”\*

**No. 207. A LANDSCAPE—EVENING.** A wild-looking, broken country. A château is seen on the right, with small trees and a willow. A shepherd sits in the foreground; his sheep and cattle scatter about the foreground. Water weeds abound to the left of the château; and warm, brown-coloured scarps of hills are seen in the distance. The sun sets and is seen through a tree shining, on a showery, dark sky.

On Panel. 1 ft. 6 in. high; 1 ft. 4½ in. wide.

**No. 218. A PORTRAIT.** (School of Rubens.) A portrait of a dark man in the prime of life, with a clear-cut aquiline nose, high forehead, hair cropped, and dark moustache and pointed beard, and a ruff. He stands with his left hand on the pommel of his sword, near the edge of a table; in his right hand he holds a staff. The face is three-quarters, but the eyes are turned towards the spectator. He is dressed in russet armour, inlaid with gold; he has ruffles to his wrist, wears cuisses over his trunk-hose; his helmet, with red and white plumes, is on a red, covered table in the background to the right. This picture was formerly called Portrait of the Archduke Albert, and attributed to Vandyck. It is probably No. 682 (Vandyke) in Smith's Catalogue.

Lent to the Royal Academy in 1846.

On Canvas. 4 ft. ½ in. high; 3 ft. 2¼ in. wide.

**No. 235. A STUDY.** (Attributed to P. P. Rubens.) A holy man in canonicals, glowing bright with colour, stands at an altar with red-cloth covering and candles. Five black-coated priests are beyond. At the foot of the altar, on the left, two men and one woman plead for a dying, shrieking woman, already pallid. On the right, a girl brings three young children; a mother stoops down over her dead child, and an old man with his head tied up; near them an old man with bare arm and bandaged head makes his appeal. A distant perspective shows the interior of a classical church. Two small angels with wreaths hover over the holy man's head.

On Panel. 2 ft. 5 in. high; 1 ft. 6¾ in. wide.

**No. 240. THE THREE GRACES.** (A sketch.) Three women, nude, seem to be figuring a dance. The one on the left holds a tambourine, and is stepping away towards the left, looking behind her as she goes. The middle figure is in back view; her left hand grasps the right arm of the first figure. The third figure is in front view to

\* Mrs. Jameson.

the right; her right hand is on the left shoulder of the middle figure; her own left hand is behind her, and holds the right hand of the middle figure. Light wreath-like drapery floats about. A distant classic temple beneath a cool sky. The whole sketch is in umber and white.

On Panel. 1 ft. 3½ in. high; 1 ft. 3½ in. wide.

No. 323. A PORTRAIT. (After P. P. Rubens.) A girl looking towards the spectator. Her hair closely dressed. A single row of pearls around her throat; earrings of the same. She has a velvet dress, the short sleeve of which is slashed, and edged with gold. She has just fitted the dress on to her left shoulder, and holds it in its place with her right hand; her left arm is across her body. The right shoulder, breast, and left arm are bare. Rings on the third finger of the left hand, and a bracelet on the same wrist.

On Canvas. 2 ft. 11 in. high; 2 ft. 1 in. wide.

No. 351. VENUS, MARS, AND CUPID. Venus is semi-nude, and seated on an ottoman of purple velvet, ornamented with gold; has a piece of blue drapery on her lap, which she holds with her left hand. With her right hand she presses milk from her breast into the mouth of Cupid below, who is climbing up to her knee, holding by her arm and drapery to do so. A film of white drapery and a bracelet are on Venus's right shoulder, the scarf escapes beneath her right arm. She bends her fair jewelled head towards her child. Mars, whose head is a portrait of the painter, is behind, in armour. His shield rests against the low seat. Cupid's arms are on the ground. A red curtain, a column with its pedestal, and an arch, form the background.

Engraved by Bolswert. Also an etching—anonymous.

Lent to the Royal Academy in 1831, 1837, 1840, and 1851.

This picture is No. 704 in Smith's Catalogue, where it is valued at 500 guineas.

On Canvas. 6 ft. 4½ in. high; 4 ft. 3½ in. wide.

No. 355. THE MOTHER OF RUBENS. An old lady is seated, the face is full to the spectator; her hair is dressed back. She wears a mourning-coif, a velvet dress, with an overcoat, edged with fur. Her armchair has a leathern back. Her right hand holds a book; the forefinger, with a ring on it, marks her place in it. Her left rests on the arm of the chair, and holds her handkerchief. The background is a red curtain over architectural columns.

Lent to the Royal Academy in 1846.

On Canvas. 5 ft. 6½ in. high; 3 ft. 4½ in. wide.

Rubens's mother, Maria Pypeling, died in 1608, during his absence in Italy. This portrait was, therefore, probably painted before 1600, the year in which he left home. Rubens lost his father early, and was chiefly educated by his mother, whom he never ceased to regard with tenderness and respect.



# RUYSDAEL.

BORN, 1625.

DIED, 1681.



ACOB RUYSDAEL was born in Haarlem about 1625; the date is not certain. His father was an ebony frame-maker, who, desiring his son to follow the medical profession, gave him a good classical education. Young Ruysdael carried out his father's wishes until he had taken degrees, and become entitled to the prefix of Doctor to his name, as we find by a mention of one of his pictures sold at Dordt—"A Waterfall and Landscape very well and agreeably painted by Dr. Ruysdael"—then, abandoning the profession, he devoted himself exclusively to the art he so infinitely preferred. While practising as a doctor, drawing and painting had been only the employment of his leisure hours, yet he had produced several good pictures; now, when he gave himself up to the pursuit, his talents were very evident. It is asserted that Ruysdael had no master, but Nicholas Berchem certainly rendered him much assistance; and Wouwerman, Adrian Vandervelde, and Lingelbach often embellished his landscapes with figures and animals, and exercised their influence by advice and example. Ruysdael enjoyed the appreciation of his merit as a painter during life; the great force and freshness of his style were understood and admired. He found ready purchasers at fair prices, and was enabled to live in considerable ease; remaining unmarried, it is said, in order to promote the comfort of his aged father, with whom in later years he resided. This master did not confine his subjects to landscape, he occasionally painted interiors and sea-pieces, and he etched with much skill. There are good examples of his work in the National Gallery. Ruysdael died in Haarlem, November 16, 1681. His chief imitators were Jan van Kessel and Rama van Vries.

No. 51. LANDSCAPE. (Copied after Ruysdael, by William Woodburn.) A blasted tree is in the foreground, on a sandy coast or bank. Pine-trees behind the sand. A road leads between sand-hills and under trees, into the distance. A figure advances up the road. Light cloudy grey sky.

On Panel. 1 ft. 7½ in. high; 1 ft. 3 in. wide.

Mr. W. Woodburn was educated as an artist, and was member of the firm of W. Woodburn and Son, who was well known as a picture-dealer, among other transactions, by his purchase of the drawings of old masters, collected by Sir Thomas Lawrence.

**No. 154. A WATERFALL.** The mass of water shoots obliquely from right to the middle of the picture, over rocks. The foam boils down the steep to the right. The bank on the left is covered with Autumn-tinted beech-trees. A distant sweep of soft outlined hillsides with fir-trees, leads up to the distance where the steep face of a rocky mountain is seen. Signed.

Engraved by R. Cockburn.

This picture is No. 314 in Smith's Catalogue, and there valued at 300 guineas.

On Canvas. 3 ft. 2 in. high; 2 ft. 2½ in. wide.

**No. 241. LANDSCAPE WITH A MILL.** The foreground is a heath with a ditch crossed by a plank, at the farther end of which a man stands at the head of his horse, which has on a red saddle-cloth; a woman is kneeling near them. All the group very indistinct. A road skirts the heath and passes obliquely from right to left into the picture. A cottage and thatched windmill, with two of its four sails tanned, and beyond this another mill, form the principal objects. A church is seen to the extreme left. A horseman rides toward the right margin of the picture with a boy running at his stirrup. Sky is silvery-grey with clouds.

Engraved by R. Cockburn.

This picture is No. 315 in Smith's Catalogue, and there valued at 40 guineas.

On Panel. 1 ft. high; 1 ft. 1½ in. wide.

**No. 245. LANDSCAPE WITH A MILL.** (School of Ruysdael.) The chief object is a canal, which passes, with a towing-path on the right, under a bridge, over which the towing-path passes, and from which two men are fishing. On the left a gabled house has a back-door opening on to the water. Beyond, and farther in the picture are seen gables of houses, trees, and a windmill.

On Panel. 1 ft. 2½ in. high; 1 ft. 7½ in. wide.

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## SACCHI.

BORN, 1598.

DIED, 1661.



ANDREA SACCHI was born in Rome, 1598. He was a scholar of Francesco Albano, who taught so well the manner of his own masters the Carracci, that Andrea Sacchi became one of the best colourists and designers of his time, and understood better the theory of art than any contemporary painter. He may indeed be reckoned among the greatest masters of the Roman School. Sacchi had an intense admiration for the works of Raphael, and established himself in his native city until late in life, when he visited Genoa, Parma and Bologna, to study the works of other distinguished painters. He was much impressed by those of Titian and Correggio, and thought he had perhaps over-estimated the divine Raphael; but on returning to Rome and carefully contemplating the "Mass of Bolsena," in the Vatican, he exclaimed: "Here I find not only Titian and Correggio, but Raphael also." Sacchi died at Rome, June 21, 1661. His greatest work is the "St. Romualdo," in the Vatican, considered to be one of the finest pictures in Rome. His chief pupils were Carlo Maratti and Nicholas Poussin; the former headed the Sacchi School in opposition to the School of Pietro da Cortona, which was headed by Ciro Ferri, the *machinist*. Sacchi's pictures are very valuable.

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No. 87. PORTRAIT OF A LADY. (Ascribed to this painter.) A head of the Virgin, enveloped in a white scarf. The left hand is pressed on the edge of the bodice. A red dress and blue drapery over it.

Hazlitt attributes this picture to Carlo Maratti, and praises it highly.

On Canvas. 2 ft. 1½ in. high; 1 ft. 6¾ in. wide.



No. 313. THE ENTOMBMENT OF CHRIST. A sketch of much force, with excellent management of light. The dead body is borne into the cave by two men. One, the nearer, is young, the distant one is old. A boy runs beside, and points to the sepulchre with his right hand and holds a torch with his left. A similar figure is in the gloom on the other side of the old man. The edge of the tomb is at the left edge of the picture. The women follow weeping. The vista out of the mouth of the cave shows a hill on which are three crosses. The flesh of the dead body gleams like a strip of light, amid the sombre tone of the dresses and the gloom.

On Canvas. 1 ft. 8 in. high; 1 ft.  $\frac{1}{4}$  in. wide.

No. 346. MATER DOLOROSA. (Ascribed to A. Sacchi.) The woman's head is covered with a falling white head-dress, with a crown of thorns over it. She looks downwards into a tomb. Her clasped hands betray her agony. She has white sleeves and dark overdress.


On Canvas. Circular; 2 ft. 10 $\frac{1}{2}$  in. in diameter.

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## SAENREDAM.

BORN, 1597.

DIED, 1666.

ETER SAENREDAM was born in 1597, in Assendelft, North-Holland. The name of his master is unknown, but he acquired great skill in architectural drawing, and was particularly "distinguished for his distinct and beautiful views of churches and other buildings, exterior and interior." He died in 1666, in his seventieth year. He endeavoured, but unsuccessfully, to rival old Pieter Neefs.

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No. 94. INTERIOR OF A CATHEDRAL. (Ascribed to P. Saenredam.) A well-painted interior of a whitewashed church. A chapel on the left is used as a baptistery. A woman in black brings a child across the aisle towards the chapel, in which a priest and a man are seen. Two persons follow the mother, and a boy precedes her.

On Panel. 1 ft. 4 in. high; 1 ft. $\frac{3}{4}$ in. wide.

SARTO.

BORN, 1488.

DIED, 1530.



ANDREA D'AGNOLO, or VANNUCCHI, known by the appellation of DEL SARTO, from being the son of a tailor, was born, 1488, in Florence.

He first worked as a goldsmith, and chaser in metal ; but soon turning his attention to painting, and studying indefatigably, he succeeded in attaining such excellence, that in his life-time he was spoken of as "Andrea senza errori" (Andrea the faultless). This fascinating painter was a scholar of Gio Barito, and Pietro di Cosima, but he was a decided imitator, in colour, light and shade, of Fra Bartolomeo, and of his great contemporary, Michael Angelo, in design. Francis I. of France having heard of del Sarto's reputation for painting both in oil and fresco, invited him to Paris, where he arrived in 1518. The King loaded him with favours ; but in an evil hour his wife, Lucrezia del Fede, a woman of abandoned character, to whom he had been married three years, summoned him back to Florence. Very unwillingly he returned, for his wife's evil disposition made his home wretched, in spite of her great beauty and his great love ; but he hoped to make such arrangements as would enable him to revisit France. The King consented to his departure, and entrusted him with a large sum of money to be expended in art treasures ; but unfortunately on his arrival in Florence, del Sarto fell before the influence of his infamous wife, embezzled the King's money, and wasted it in extravagance. He dared not now revisit France ; and the crime embittered the remainder of his life. His only solace was in his work ; and, notwithstanding the trouble of his mind, he continued to improve in correctness of style and beauty of colour. Andrea del Sarto is best known by his Holy Families, in oil ; the finest is in the Florence Gallery ; indeed, very fine examples of this master are rarely met with out of Florence, although his pictures may be found in almost all Galleries. His frescoes are extensive and numerous ; those most admired are in the Convent of the Nunziata, and the Scalgo in Florence. In the year 1530 del Sarto was attacked by a contagious disorder ; and, abandoned by the wife who had ruined him, he died miserably at the age of

forty-two, and was buried in the Convent of the Nunziata, which he had enriched with his works. His pupils were Francisco Salviati, Georgio Vasari, Il Cigoli, and others. His pictures are signed with two A's, one inverted.

No. 326. THE VIRGIN, INFANT CHRIST, AND ST. JOHN. (Ascribed to this painter.) The Virgin sits high in the canvas, is dressed in red and blue-green over a yellow under-dress, with a grey cloak on her shoulders; her hair is tied in a roll with ribbons. She holds the child across her lap, supporting his back with her right hand; her left is passed under his left leg, which is thus held straight across her lap and on her arm. The right leg points towards the bottom right corner of the canvas. The head of St. John just fills this corner; he looks out towards the spectator, with a head of glowing red hair.

On Panel. 2 ft. 8½ in. high; 2 ft. 1½ in. wide.

No. 327. THE HOLY FAMILY. The Virgin is seated on the ground, and is seen in profile. She holds the child striding on her knee, his right hand in her left. He looks around towards St. John, who cranes forward from the left edge of the picture, and points towards the child Jesus, as he reaches out of his mother Elizabeth's lap. She is placed behind the group, a little to the left; and St. Joseph, leaning his head on his hand, is seen a little to the right of the centre. Blue hills form the distance; a castellated building on a mound is in the middle distance. The cross of sticks of St. John lies on the ground. The whole is finally harmonized with various tints of yellow, blue, brown and grey.

On Panel. 4 ft. 8 in. high; 3 ft. 6 in. wide.

This picture was formerly in the Calonna Collection in Rome, and a favourite of Sir Joshua Reynolds. It was No. 9 in Desenfans' Catalogue, where it is asserted that Louis XV. endeavoured, unsuccessfully, to purchase it through his ambassador in Rome.

SASSOFERATO.

BORN, 1605.

DIED, 1685.



IOVANNI BATTISTA SALVI, better known as SASSOFERATO, from the place of his birth, near Ancona in Italy, was born, July 11, 1605. His father, Tarquinio Salvi, and Jacopo Vignoli were his masters. This painter's works greatly resemble some of Carlo

Dolci's; the subjects are similar, and he adopted a similar style; but they cannot compare with Dolci in point of elaborate finish. Sassoferato also imitated the Carracci. There are but few of his pictures in England; they are mostly sacred subjects. A "Magdalen's Head," by his hand, is in Hampton Court. Sassoferato died in Rome, August 8, 1685.


No. 354. HOLY FAMILY. The Virgin, seated on the ground, suckles the child, which sits on her lap. St. John comes in from the left in a skin cap, and carries a little cross. Joseph sleeps behind the group, with his head on his hand. The background is a rocky hillside, close up to them, covered with stiff trees.

On Panel. 2 ft. 8½ in. high; 2 ft. 2 in. wide.

SCHEDONE.

BORN, 1580.

DIED, 1615.

ARTOLOMEO SCHEDONE was born in Modena, about the year 1580. His master was Correggio, whose works he imitated, but failed to acquire his delicacy of handling, either in outline or in the disposition of light and shade. Schedone's work was nearer the style of the naturalists. His subjects were for the most part Scriptural, and several of his best paintings are in the Gallery at Naples. There are three good examples of his style in the Louvre. Schedone died in Parma, in 1615, where he had resided for some time as painter to the Duke Ranuccio, and it is said his death was caused by grief for his losses at play.

No. 298. CUPID SLEEPING. The child sleeps on two white pillows with embroidered seams, with his head resting, towards the left, on his arm; his hands are clasped. A faded pink drapery and a golden post limit the picture on the right, and cut off the legs and feet of the figure.

A small picture of beautiful sentiment, colour, and effect.

On Canvas. 8 in. high; 8½ in. wide.

No. 302. HOLY FAMILY. (Ascribed to this painter.) The Virgin, seated low, looks to the left while she turns her body to the right, and clasps her boy. She is dressed in blue, with a red bodice and long white sleeves, like the peasant dress of the present day. The young St. John is visible to the left. St. Joseph is behind the last-named figure.

On Panel. 1 ft. 8½ in. high; 1 ft. 5½ in. wide.

SEGHERS.

BORN, 1590.

DIED, 1661.



DANIEL SEGHERS, the most celebrated flower-painter produced by the Flemish School, was born at Antwerp, December 6, 1590. His father gave him his first instructions in the art of painting, and then placed him with Jean Brughel, commonly known as "Velvet Brughel." While there he was admitted as a "Master" into the Guild of St. Luke in Antwerp, and a few years later he entered his novitiate in the "Company of Jesus," at Malines, and subsequently resided in a house of that Order. Having a desire to visit Italy, he obtained permission from his Superiors; and on his return from Rome, brought with him so fine a collection of drawings from Nature, that the Church and College became as much celebrated for the works of Seghers, as they had previously been for the number of learned books, the writings of the other Jesuits, which they possessed. Seghers' pictures were frequently sent as conciliatory presents to heretic Sovereigns, and the painter was rewarded with costly gifts of gold and precious stones. When the Duke of Brandenburg received that fine specimen of Seghers' work, representing the Virgin surrounded with flowers, he acknowledged the gift by sending the artist a splendidly enamelled casket set with jewels, and containing two reputed fingers of the martyr St. Lawrence. Notwithstanding his great fame, the Jesuit artist was so humble-minded, that he immediately laid down his pencil to perform the menial offices required by his Order, and abandoned his studio without a murmur.

Daniel Seghers died in the monastery, at the advanced age of seventy-one, November 2, 1661, after a long life of steady work,

by which he had greatly enriched the Order to which he belonged, and his pictures are in almost every Court in Europe. One of his best pieces is the "Adoration of the Magi," in the Cathedral at Bruges; but the value of his pictures is greatly increased by the insertion of figures by some of the first artists of his day. Rubens greatly admired Seghers' work, and frequently aided him in the arrangement of his subjects. There are two pictures by this master in Hampton Court. His sister, Anna Seghers, was a noted miniature-painter, and his brother Gerard, an imitator of Caravaggio, was celebrated as a painter of sacred and profane subjects.

No. 102. FLOWERS ENCIRCLING A PIECE OF SCULPTURE.

A fantastically-decorated shield is surrounded with flowers. In the centre is a relief of the Virgin and Child, and Elizabeth, painted as a bas-relief, cut in umber-coloured stone. Four principal groups of flowers, top and bottom, right and left. They are painted from hyacinths, jonquils, tulips, jasmins, roses, mallows, pinks, snowdrops, tuberose, hellebore, tobacco, ivy, and iris. Signed Daniel Seghers, Soc^{tie} Jesu.

On Canvas. 3 ft. 1 $\frac{1}{2}$ in. high; 2 ft. 3 $\frac{1}{2}$ in. wide.

SLINGELAND.

BORN, 1640-I. DIED, 1691.

SAN PIETER VAN SLINGELAND was born in Leyden, October 20, 1640-I. His master was Gerard Dou, whom he followed so closely as in many instances to equal him. Slingeland is only known in his works, but they are very highly commended. "His colouring is very true to nature, and he possessed an admirable knowledge of chiaroscuro; in design and composition, however, he was inferior to his master, as also in correctness and expression;" but he rose to great reputation, and his works are valued as among the best of the Flemish School. Slingeland was a most indefatigable and patient artist. It is recorded that he worked for three years without intermission on a small picture of family

portraits, and that he devoted a whole month to the finishing of a ruff! When he painted a cat, or, indeed, any small animal, he seemed to have made it a point to represent every hair; and two pictures are mentioned as remarkable performances—one of a girl holding a mouse by the tail and a cat jumping at it; the other, a portrait of a sailor, whose woollen cap is so minutely wrought that every fibre in the weaving is distinguishable. There are single specimens of this master in many private collections, and one in Hampton Court; some of his pictures have been sold as the work of both Gerard Dou and Mieris. Slingeland died, 1691.

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151. A BOY WITH A BIRD'S NEST. A boy in a brown velvet coat, ruffles, and white cravat, has taken down a bird's-nest pot from a wall near him, and looks at the young birds that are within; he holds one on the forefinger of his right hand. A low moulded wall serves as a table to rest the nest on, as also his brown hat. Behind is a terrace, garden, and wall of a house.

This is probably the picture No. 7 in Smith's Catalogue.

On Panel. Arched top; 6½ in. high; 4½ in. wide.

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## SNAYERS.

BORN, 1593.

DIED, 1670.



PIETER SNAYERS was born at Antwerp in 1593, and became a scholar of Henry van Balen, and soon a distinguished painter. He possessed a most excellent manner in all branches of the art, and was equally admirable in history, battles, huntings, landscapes, and portraits. He was also reckoned to be a spirited painter of animals. "His taste of design was good; his pencil free and delicate, and his colouring approaching to that of Rubens. The beauty of Snayers' work caused the Archduke Albert to give him the appointment of principal painter, with a large pension; and when the grand apartments at Brussels were adorned with pictures executed during his appointment, the two greatest masters of the day, Reubens and Vandyck, highly commended

Snayers for his work, and Vandyck painted his portrait. Snayers died in 1670. There are paintings of Snayers in several churches in Brussels.

No. 45. A SKIRMISH OF CAVALRY. A piece from the Thirty Years' War; incidents with the usual confusion of riderless horses and other events of a skirmish. A buff-jerkined man on a white horse forms the principal figure. A hilly country with scattered trees form the background to the scene. A grey sky with white clouds.

On Canvas. 2 ft. 5 in. high; 3 ft. 5½ in. wide.

## SWANEVELT.

BORN, 1620.

DIED, 1655.

**H**ERMAN SWANEVELT, sometimes called Herman d'Italie, was born in Woerden, in Holland, about 1620. He went to Rome when young, having previously studied for a short period under Gerard Dou. He is supposed to have become a scholar of Claude Lorraine; at all events, if not a scholar, he was one of that master's imitators, painting landscapes, which he embellished with figures and animals, much in the manner of Claude, and frequently as cold in colour. Swanevelt visited Paris in 1653, was elected a Member of the Academy of Painting, and in 1655 returned to Rome. There are five landscapes with figures in the Gallery of the Louvre, and there are two at Hampton Court, described as "Venus presenting Cupid to Diana," and "Diana and Nymphs asleep, with Venus escaping with her son." Swanevelt is supposed to have died at the early age of thirty-five, as there are no pictures of later date than 1654. Therefore the year of his return to Rome, 1655, was also the year of his death. This painter is perhaps better known by the number of his etchings of landscape, which are executed with great spirit.

No. 221. ARCH OF CONSTANTINE. The arch is placed well in the picture, and inclines from left to right across the canvas; it is

in shadow, the light coming from the left edge of the picture passes through the opening in the arch. Behind is a hill with trees and foliage. In the front are various groups of walking figures. A calm sky with a few clouds.

On Canvas. 2 ft.  $10\frac{1}{2}$  in. high; 3 ft.  $8\frac{1}{2}$  in. wide.

No. 256. LANDSCAPE. An unprotected road leads to a bridge which spans a calm deep stream, which runs past a steep rock, in which roads are cut to give communication to a house and tower higher up its side. Trees are mixed up with the buildings. Two trees are in the close foreground. The distance is formed by blue hills, which rise over a fine rich olive-clad country. A calm sky is graduated from blue to a warm yellow at the horizon.

On Canvas. 1 ft.  $2\frac{1}{2}$  in. high; 1 ft. 9 in. wide.

No. 273. LANDSCAPE. A sandy road passes from left to right from the foreground into the picture near a cliff, on which a convent-like building is erected; it winds by the side of a stream, and is overshadowed by trees, which grow up to the top of the cliff. The river passes into the picture away from the spectator; soft banks covered with brushwood on the left. Grey distance and summer sky.

On Canvas. 1 ft.  $2\frac{1}{2}$  in. high; 1 ft. 9 in. wide.

No. 320. LANDSCAPE. On the right an arch covered with vines and trees. A man is on a ladder, gathering grapes, another is below. In the foreground are two girls and a man collecting a heap. Below and to the left a piece of water is seen; on the distant side, a castle among trees; behind are swelling hills; on the highest a keep, or look-out tower. A grey, bright warm distance, a fine-weather sky with clouds overhead. The foreground and trees are rather brown.

On Canvas. 1 ft.  $7\frac{1}{2}$  in. high; 2 ft.  $1\frac{1}{2}$  in. wide.







## TENIERS (ELDER).

BORN, 1582.

DIED, 1649.

**D**AVID TENIERS, the elder, was born in Antwerp, December, 1582. He was the second son of Julian Teniers, a haberdasher, residing in the shoe market of that town. Of his early life little is recorded; he and his brother Julian studied together under Rubens, and both became painters of some note. David was chiefly excellent in his representations of rural fairs and rustic merry-makings, and painted some good pictures before he had reached his twenty-fifth year, when he was admitted a Member of the Painter's Guild. About two years after his admission, Teniers married the daughter of Admiral Hendrickx, by whom he became the father of the celebrated David Teniers. Teniers died in 1649, when his son was in the zenith of his fame. Sir Joshua Reynolds speaks of the elder Teniers' work thus: "Old David Teniers' landscapes are good, but wanting the neat and elegant touch of young David." Until the death of Rubens in 1640, Teniers and his family were on terms of the closest intimacy with the great master. The figures in Hendrik van Steinwyck's fine church-interiors were frequently the work of the elder Teniers.

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No. 18. WINTER. A man in gaiters, breeches, and a pea-jacket buttoned up to the throat, a felt hat and cocked brim; he holds a stick over his shoulder with his gloved hand; the other, the right hand, is tucked into his coat. The ground and roofs of two houses covered with snow. A winter's sky. Signed with initials.

See note to No. 44.

On Canvas. 2 ft. 2 in. high; 1 ft. 4½ in. wide.

No. 34. LANDSCAPE WITH A MAGDALEN. An artificial rockwork, forming an unreal-looking cavern, from the mouth of which we look out into the country of trees and blue distant hills, and see a castle on a rock, with a wooden bridge leading to it. Water trickles through and forms a pool, in which a heron stands. The Magdalen sits in shade to the left, and seems in deep reflection, with her head on her hand. Near her are a scourge, some books, three cabbages, two parsnips, and two turnips. A reed cross is stuck into the ground just outside the cave. Signed.

On Panel. 1 ft. high; 1 ft. 8½ in. wide.

No. 35. LANDSCAPE WITH A HERMIT. The landscape here is a collection of artificial-looking rocks which form a cave, from the cracked sides of which waterfalls are seen trickling down. The view out of the cave to the open end discloses a glimpse of trees, bushes, &c. The hermit is dressed in a yellow-brown cloak, and is on his knees, with clasped hands, before a wooden cross; his book is on the ground; he looks out of the picture. A cock sits on a piece of rock. Signed.

On Panel. 1 ft. high; 1 ft. 8½ in. wide.

No. 44. A MAN AT A COTTAGE-DOOR. A Dutch Bacchus, or innkeeper, who stands near his own door, which is in the corner of a cottage on the right, from which a pole with a wreath on it is stuck out as a sign. The figure stands dressed in a red jacket, a white apron or petticoat over his breeches, wears leggings and shoes; his head is wreathed in hop-leaves; he holds a pitcher in his left hand, and in his right a Venetian glass with ale in it. A vineyard is seen below, and a man walking through it. Three casks are in the foreground, two on the left and one on the right. A bank of trees closes the distance. A white sky. Signed with initials.

On Canvas. 2 ft. 2 in. high; 1 ft. 4½ in. wide.

This picture was called Autumn. No. 18, *ante*, was the Winter; and these two, together with Spring and Summer, were No. 96 in the *Desenfans*' Catalogue.

No. 46. LANDSCAPE WITH SHEPHERD AND SHEEP. An uneven plain around a fortified house, with a stream forming a moat around it, spanned by a bridge which leads to a tower, behind which again are two arches of a bridge. Scrub and sandhills are beyond. In the distance a village with a church spire, hedges, and a farmstead bound the horizon. Scattered birches are opposite the drawbridge, a tall one on the right bank of the moat. Two pollard willows are on the left edge. In the middle a shepherd stands leaning on a staff, his dog near; the sheep form a kind of horseshoe at his feet; a few scatter about—among them a black one—to the right of the centre. Early morning sky, a few misty clouds clearing away with the sunrise.

Engraved by R. Cockburn.

On Canvas. 1 ft. 10½ in. high; 2 ft. 7½ in. wide.

No. 52. COTTAGE AND FIGURES. The right of the picture is filled with the gable of a cottage, which is dark; the door has a fan-light over it. There is also a window near the door. A pulley is on the gable-top for the purpose of hoisting in firing, &c., for the house use. Four figures are seated at a bench before the door; they are smoking, drinking, and playing at cards. They are overlooked by a fifth figure, who stands between them. A sixth short figure stands at the end of the bench or table, with his right hand extended as if addressing the players. A small dog watches his hand. The house is on a bank slightly raised from the fields around, in one of which a man is mowing; beyond him across the meadow is a group of four cottages with trees and hedges. The sky is blue, with white clouds.

Engraved by R. Cockburn.

On Canvas.  $10\frac{3}{4}$  in. high; 1 ft.  $2\frac{1}{2}$  in. wide.

## TENIERS.

BORN, 1610.

DIED, 1694.

**D**AVID TENIERS (younger) was born in Antwerp, December 15, 1610. His father was his first instructor in painting, after which he studied with Adrian Brauwer, and soon greatly surpassed his masters. At the age of twenty-seven Teniers married the orphan daughter of Velvet Brughel, July 1637, which union gave great satisfaction to Rubens, Anna Brughel, a painter of *genre*, being one of his favourite pupils. By this wife Teniers had five children, when she died. In 1645 he held the office of Elder of the Brotherhood of St. Luke, and was appointed Court Painter and Chamberlain by the Governor-General of the Netherlands, who presented him with a gold chain and medal. Possessing remarkable talent for copying, the Governor employed Teniers to copy the works of Italian masters in his collection, above two hundred subjects, which were afterwards engraved and published in Brussels. About this time Teniers married his second wife, Isabelle de Fren, daughter of Andries, Secretary of the Council of Brabant, by whom he had three children; and having acquired great celebrity as a painter, his work produced him large sums of money. He purchased an estate at Perck, a village between Mechlin and Vilvorde, and his reputation filled



his house with Spanish and Flemish nobility, all desirous of becoming patrons. In 1655 Teniers applied for letters of nobility; not being granted, he again applied in 1663, but the conditions not meeting his approval, the project was abandoned. It is on record that Teniers visited England at the request of Count Fuhensoldagne, to purchase Italian pictures for that nobleman's gallery, and that the Count added a splendid gold chain to the remuneration. Queen Christina of Sweden also presented him with a similar gift, and her own portrait enriched with precious stones; and his receipts were now so large that he lived in great splendour in his mansion (the Three Towers) in Perck. Sir Joshua Reynolds says: "Teniers' works are worthy the closest attention of a painter; his manner of handling has, perhaps, never been equalled." Teniers died, April 5, 1694, in Brussels, and was buried near his two wives in the church of Perck. His portrait, painted by himself, has been engraved. His pupils were Don Juan, natural son of Philip IV. of Spain, Van Helmont, David Ryckaert, and others, whose numerous imitations are often passed for originals by Teniers.

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No. 50. THE GUARD-ROOM. A vaulted dark passage; has a door on the left, opening out from it to a staircase, up which a soldier, with a musket on his shoulder, is stepping. In the distance three other soldiers are sitting at a table. In the foreground a fair-haired page, in a red velvet jerkin, white stockings, and buff boots, brings an officer's sword and baldrick to add to a heap of similar things in the left corner. This heap is a group of military objects—kettle-drums, other drums, a buckler, breast and back-plates, arm and shoulder-pieces, casque, and saddle-stirrups, powder-horn, and a marteau. A kind of trophy of body-armour, with a sash, surmounted with a helmet with feathers of red and blue; a white flag, with a blue and red pattern on a staff, leans against a wall; pistols in holsters also hang up, and the cord that serves to lower an old horn lantern from the summit of the vault is fixed there also. A greyhound stands in profile, with his head to the right as he looks at the page. Signed.

On Canvas. 2 ft. 3 $\frac{3}{4}$ in. high; 1 ft. 9 $\frac{1}{2}$ in. wide.

No. 56. A VILLAGE ON FIRE. (Ascribed to this painter.) A fire is seen burning briskly behind a church and a clump of trees. People are making off with salvage in the foreground. The moon just appears in the left top corner.

On Panel. 9 in. high; 1 ft. 1 $\frac{1}{2}$ in. wide.

No. 60. A SOW AND PIGS. The pig-stye is seen, with the feed-trough covered with a lid. The door is shut; a pollard-tree and bushes are seen behind a fence, which is attached to the sty. Outside is a lean sow munching some green stuff out of a washing-tub; a red pan near. Five lean little pigs run about, one pulling at a dry teat, another running up to his mother in hungry mood. Behind, a young man with a whip in his hand walks across, looking partly behind him. In the distance are seen a pond, two cottages, and some people and a dog. Some split wood and a broom are in the foreground to the right. A red pitcher hangs up on a nail, outside the wooden framing of the pigstye. Signed.

Engraved by R. Cockburn.

Lent to the Royal Academy in 1845.

On Panel. 9½ in. high; 1 ft. ¾ in. wide.

No. 61. LANDSCAPE WITH FIGURES. A cottage end-wall and gable is seen on the left of the picture. A well-head, and a post with a hook in it, for the pulley, overhanging it near. A man in a red cap and grey suit prepares mussels, which he takes from a red milk-pan; the shells are on the ground. As he works away, a friend in blue, with a slouched hat, leans on a stick and talks to him. Two tubs are in the foreground to the right. At the cottage door a woman is seen; a fence nearly broken down is seen near the cottage. In the middle distance a mound is seen, beyond which are two cottages and a row of small trees; one of these larger than the rest. A still, summer sky, with clouds; the smoke rises straight up from the chimneys. Signed with initials.

On Panel. 8¾ in. high; 1 ft. ¾ in. wide.

No. 69. AN OLD MAN. The figure, hat in hand, advances from right to left across the picture. He holds a pilgrim's staff in his left hand, and has a gown tied around his waist, and a cockle-shell stitched on to his cape. Low trees, and flat blue sky. Signed with initials.

On Panel. 6½ in. high; 4½ in. wide.

No. 71. AN OLD WOMAN. Also a pilgrim. She holds a staff and a rosary in both hands, and wears a slouched felt hat. She has a grey cape, with a cockle-shell on the tippet; her dress turned up all round shows a red petticoat. A sacred picture in a box is tied round her waist. Signed with initials.

On Panel. 6½ in. high; 4½ in. wide.

No. 84. A COTTAGE WITH FIGURES. A cottage of ground-floor and attic, thatched; a fanlight over the door; the signboard out of the perpendicular. Three men in the foreground; one, who faces the spectator, gesticulates as he talks to the other two, who have their backs to the front. A pool of water and a low fence keep a pathway separate from the steep bank, which is its margin. In the

distance trees, a shepherd and sheep, and a church-spire. A blue sky, with clouds just drawing over it. Signed.

Engraved by R. Cockburn.

On Panel. $8\frac{1}{2}$ in. high; $6\frac{3}{4}$ in. wide.

No. 86. A COTTAGE WITH FIGURES. A companion to the last. It has a similar building, with its gable towards the spectator, but with a lean-to against its wall. It is an alehouse, and has its sign out of the upright. It stands on a bank of mud, with trees growing in it; beyond, the distant bank of a river is seen. There are two figures; one, a man with a spade, dressed in a blue coat, red waistcoat, white apron, and gaiters; and the other, a woman, in a red jacket, who carries a milking-can, and is followed by a little dog. They all pass from left to right across the foreground. A third figure is seen within the gloom of the doorway. Two tubs, with a red crock on one, and a ladder, are in the shadow of the house. Summer sky, with white clouds; a film of rain-cloud above the house. Signed.

On Panel. $8\frac{1}{2}$ in. high; $6\frac{3}{4}$ in. wide.

No. 100. BRICKMAKING. The foreground is an excavated bank of clay. Two figures, one in a blue dress and one in a red shirt, are engaged in digging; they are half-seen to the left.

In the centre, an old man, bareheaded, and in a white shirt, is patting down a heap of clay; a barrow separates him from two others, one in a red jerkin and one in a brown suit; they have a little dog.

A screen of reeds on sticks shelters a workman who reclines beneath it, with a basket and bottle. Two figures, one in a white apron, converse about him; a man in red sleeves carries a basket. On the bank, to the right, a man and a dog step out towards the edge of the picture. The middle distance is filled with broken ground, brickmakers' sheds, a house, various out-buildings, and behind them a bank of alders, above which a whitewashed church is visible. A river flows past the spot, on the right; its bank and the meadow land at its edge stretch away into the distance. Signed.

On Panel. 1 ft. $5\frac{1}{2}$ in. high; 2 ft. $2\frac{1}{4}$ in. wide.

No. 116. A WINTER SCENE. Three houses, with Corbie tables, one stands with its gable-end towards the spectator. Two, more distant, with gables that tend towards the centre of the picture. In the middle distance two small cottages are seen, enclosed with walls, and with fences around their out-houses, with scattered trees beyond; a bare tree is in the foreground on the extreme right. The ground of hillocks is covered with snow; a little pond is frozen—two boys slide, and two others look on. A man with a dog, carrying a bundle of straw, walks away to the right. In the foreground two men with long poles stand and converse; one facing, the other with his back to the spectator. A bustling scene is observed at the door of the nearest house. A butcher is about to kill a pig, and sharpens his

knife as he kneels on his victim. The mistress of the house holds a frying-pan to catch the blood. An old man leads a young child up to see the operation. A woman nurses her baby at the door, and four boys either look on, or bring wisps of straw to singe the body of the pig when he is despatched. Pots, pans, casks, and various similar objects lie about. Two women are arriving at a distant door. Two magpies fly across, and other birds follow. A wintry, cloudy sky, with rifts of light. Signed with initials.

Engraved by Laurent.

This picture is No. 603 of Smith's Catalogue.

On Canvas. 2 ft. 1½ in. high; 3 ft. ¾ in. wide.

No. 119. LANDSCAPE WITH FIGURES. The middle portion of the landscape consists of a bank, with a cottage, a church, and another cottage, with trees around them. A glimpse of blue distance is seen beyond.

A promontory or bank of ground projects between the distant bank and the nearest one, and on it is a man tending sheep. On the nearest bank are three figures, two conversing and one lingering behind; he is accompanied by a little red dog; trees on the right. A little pool, with rushes and broken-down trees, is in the foreground. Clouds are drifting up from the left; fine bright sky, with fine-weather blue and grey. Signed with initials.

Lent to the Royal Academy in 1840.

On Canvas. 4 ft. high; 5 ft. 9 in. wide.

No. 139. LANDSCAPE WITH FIGURES. In the middle distance the castle of Teniers, the château of Percke, between Malines and Vilvorde; the same building with bastions and a drawbridge, and gate before them, that Teniers has introduced so often into his pictures. Here are seen, in addition, a keep and a living-house. The open country slopes away down to a bridge which crosses a stream to the left, about the banks of which scrubby trees grow. A soft clay-coloured distance, and a church on a hill. On the right of the castle a belt of brown trees. All the ground about is rough and unlevelled. A road leads to the extreme right of the picture, on which a man walks away from the spectator, with a coil of yarn at his back. In the foreground Teniers and his wife; he in red cloak, dim-coloured breeches, pink stockings; she in white. Both wear grey felt hats.

An old man, their gardener, in a brown coat, breeches, and stockings, and a red waistcoat, points out something to interest them, hat in hand; a page boy in grey-green, also cap in hand, stands in waiting—he looks towards the spectator. A greyhound or lurcher looks up at the old gardener's hand.

Very sweet and delicate colouring, in quiet sober tints. The sky threatens wind, is grey, but warm, with rain-clouds near the horizon. Signed with initials.

Lent to the Royal Academy in 1847.

On Canvas. 3 ft. 7½ in. high; 5 ft. 5½ in. wide.

No. 148. HEAD OF AN OLD MAN. A man in a felt hat with a narrow brim looks to the right, and holds up a beer-glass, the shape of a cylinder, nearly full of ale; he wears a brown coat. Signed with initials.

On Copper. $3\frac{1}{2}$ in. high; $2\frac{1}{2}$ in. wide.

No. 149. HEAD OF AN OLD WOMAN. The head looks to the left, and wears a black felt hat, pulled down in front, but cocked behind, and a blue coat. One hand holds a stick, the top of which is just visible. Signed with initials.

On Copper. $3\frac{1}{2}$ in. high; $2\frac{1}{2}$ in. wide.

No. 155. LANDSCAPE WITH GIPSIES. The figure group consists of a gipsy mother, who suckles her child, and has another child leaning on a stick near her. The woman tells an old man his fortune on his hand; he wears a sad brown suit and a red cap; has a stick and a little dog with him.

This takes place on the road, which has a bank at its side and a pool to the left. In the middle distance is Tenier's Château, with its two round bastion towers and low conical roofs. A tree grows just in front of the gate; distant country, with trees and a church dimly seen; sky is blue, with clouds. Signed with initials.

"An excellent little sketch."

Engraved in soft ground by R. Cockburn.

On Panel. $8\frac{3}{4}$ in. high; $11\frac{1}{4}$ in. wide.

No. 185. THE CHAFF-CUTTER. The wall of a stable occupies the largest portion of the picture. The building is thatched; in the roof is a pigeon-house, with some of the birds outside. A woman enters the door; a tub, pans, and a broom are outside. In the distance, to the left, the enclosing wall of the courtyard is seen, beyond which the roofs of the farm-house are seen. Two men converse at the gate; a cock and hens are about the yard. The principal figure is an old white horse, who nibbles at a truss of straw; a pad just taken off his back lies in the foreground. An old man cuts chaff in a box machine to the right of the composition; a pig's head is just seen poking through the trough-door of his sty. A grey and blue sky is above. Signed.

Engraved by R. Cockburn.

Lent to the Royal Academy in 1856.

This beautiful example of Tenier's later work was bought from the collection of Richard Walker, Esq., in 1803, for 110 guineas.

It was formerly in the collection of the Right Hon. Charles James Fox.

On Canvas. 1 ft. 10 in. high; 2 ft. 8 in. wide.

TIEPOLO.

BORN, 1693.

DIED, 1769.



IOVANNI BATTISTA TIEPOLO was born in Venice, 1693. His first master was Gregoria Lazzarini, named, from his correct drawing, the "Raphael of Venice;" but captivated by the strong naturalistic manner of Piazzetta, Tiepolo for a short time studied the works of that master, finally determining to make Paolo Veronese his model. The brilliancy and grace which characterise Tiepolo's sketches and "studies" extended his fame throughout Spain and Germany, but his works are rare in this country. In Hampton Court there are sketches of seven hundred and twenty heads by this master. Tiepolo died in Madrid, March 25, 1769.

No. 58. A SKETCH. A sketch for a ceiling decoration. Two female figures on clouds; one winged, the other with a cup. A figure is below them with a trumpet. One Cupid above the two women with a wreath; another under them. Another presses out of the picture below. A dark figure at the bottom. Very facile sketch.

On Canvas. 2 ft. $\frac{1}{2}$ in. high; 1 ft. 1 in. wide.

No. 99. JOSEPH RECEIVING PHARAOH'S RING. Pharaoh is seated, and wears leather-coloured clothes and a blue mantle, a turban wreathed with pearls. He is bearded, and holds the ring in his right hand. Young Joseph, half stooping, prepares to receive the ring; he wears a yellowish-green tunic and a red cloak. In the lower left corner a black boy's head and shoulders are seen. A soldier, with a winged helmet and a flag, stands behind. Behind Joseph and the King are architectural mouldings and columns. Two trumpeters and a page make up the composition on the right. Calm blue sky on this side.

On Canvas. 3 ft. $4\frac{1}{2}$ in. high; 5 ft. 10 in. wide.

No. 233. A STUDY. Another sketch for a ceiling, to be seen from below; consequently with violent foreshortenings of the limbs. Two dark figures on clouds, and two others, one of whom is Apollo, in light, also on clouds, above them.

On Canvas. 1 ft. $\frac{1}{2}$ in. high; 1 ft. $\frac{1}{2}$ in. wide.

No. 236. A SKETCH. Similar to the last, and for similar use. Diana is on a cloud, her quiver near her, under her hand. Two stags are behind. A figure in dark colour, and back view, holds a dog. A little Cupid is between the two figures.

On Canvas. 1 ft. $\frac{1}{2}$ in. high; 1 ft. $\frac{1}{2}$ in. wide.

TITIAN.

BORN, 1477.

DIED, 1576.



TIZIANO VECELLIO, better known as TITIAN, was born at Cadore in the Friuli, a district north of Venice, where his family had long been established. When about ten years of age, he was taken to Sebastian Zuccati, a painter, and worker in mosaic. From Zuccati's studio he went first to Gentile Bellini, and then to the more able brother, Giovanni Bellini. Here he became acquainted with Giorgione, and the youths, being of the same age, and possessing similar tastes, lived and worked together on terms of friendship for some time. But a jealousy arising between them, in consequence of the preference given to Titian's work, when they were both engaged in painting the frescoes of the Fondaco dei Tedeschi, they became rivals. The first of Titian's historical compositions is the "Presentation of the Virgin in the Temple," at the Art Academy in Venice; and his first recorded portrait is that of Catherine, Queen of Cyprus. But his recognition as a great painter was in 1516, when the Duke Alfonso of Ferrara invited him to paint several large pictures, among which may be mentioned the "Bacchus and Ariadne," the "Sacrifice to the Goddess of Fertility," and the portrait of the infamous Lucretia Borgia. About this time Titian was invited to visit Rome; but he preferred remaining in Venice, and there worked for several years, enriching the palaces and churches with his numerous works. By his marriage with a lady named Lucia, in 1512, the painter had two sons and a daughter: the beauty of the daughter was so remarkable, that he invariably made her his model. His wife died 1530; and Titian then took a journey to Bologna, was much distinguished by the Emperor Charles V., Pope Clement VII., and other celebrated men of Germany and Italy, who were there assembled for the important meeting of the Emperor and the Pope. On this occasion the Emperor created Titian Count Palatine of the Empire, and Knight of the Order of St. Iago. After a sojourn of some months he again returned to Venice, purchased a magnificent house, and lived splendidly. At this period of his life there was but one painter who was considered worthy of competing

with Titian, that one was Pordenone, and there existed not merely a feeling of rivalry as to their art, but a strong personal animosity between them. Pordenone's death, in 1539, left Titian without a compeer. The only visit this great master ever made to Rome was in 1545, when he painted one of his most celebrated pieces, containing portraits of Pope Paul III. and his nephews, besides other fine pictures, the "Venus and Adonis," and the "Danae." At the age of seventy-two, Titian repaired to Augsburg, to execute commissions for Charles V., and subsequently, for his son and successor, Philip II., and through him, for Queen Mary of England. Titian was in his eighty-second year, when he produced one of his largest and grandest compositions, the "Martyrdom of St. Lawrence;" and not until near ninety did he show any signs of enfeebled power. It was then evident that trouble, the loss of his beautiful daughter, who died, 1560, and the profligacy of his eldest son, Pomponio, was more the cause than any decay of nature. In the practice of his art he still remained indefatigable; and his younger son, who worked with him, was his chief comfort in the loneliness of extreme age. On the 9th September, 1576, in his hundredth year, Titian was seized with the plague, and died—died before his hand had ever wavered, or his eye dimmed; and his son, whose filial duty had so solaced him, died on the same day, also of the plague. They were buried in the Church of Santa Maria de Frari, the church for which Titian had painted his celebrated picture of the "Assumption." Until 1852 a plain, black marble slab, simply inscribed "TIZIANO VECELLO," pointed to the resting-place of this extraordinary man. There is now a magnificent monument to his memory. The scholars of Titian were not very numerous, but he was always surrounded by painters from every part of the world, who endeavoured to profit by his advice. He was too impatient to be a good master; but the most distinguished of his pupils were his own son Orazio, Paris Bordone, Veneziano, and Girolamo, and Irene Spilenberg, a noble lady, who was the pride of the Venetian School.

No. 81. INFANT ST. JOHN. (A doubtful picture, ascribed to this master.) A reclining figure, with the head towards the right hand. The lamb is to the left, against the sky. The flag is on the ground in front.

On Canvas. 1 ft. 10½ in. high; 2 ft. 6½ in. wide.

No. 230. JUPITER AND EUROPA. A beautiful sketch of a subject Titian painted for the King of Spain. The Bull swims off to the right with Europa on his back, struggling to recover her balance; she holds his horn with her left hand, and is partly draped in white, holding a pink scarf, which flutters about and above her head. A red cloth is over the Bull, and trails into the water. Two Cupids, one with a bow and two arrows, and one with a bow only, play about in the air above the group. Another, on a fish's back, follows the Bull in the water. Another fish is between the Bull and the edge of the picture. The landscape is like the shores of the Lake of Garda, with blue mountains, grey-blue water, and ultramarine sky; a galley is seen in the middle distance near the shore. On the shore three women are seen, evidently the late companions of Europa, as they make signs to her. Two cows keep them company.

The picture painted from this sketch was in the Orleans Collection, and is now in possession of the Earl of Darnley.

On Canvas. 1 ft. 6 in. high; 1 ft. 9½ in. wide.

No. 263. VENUS AND ADONIS. (Ascribed to this master.) Venus, nude, sits on a bank on white and crimson drapery. As she thus sits, she turns half round, with her back to the spectator; her left foot touches the ground, her right knee and leg are on the bank. She clasps Adonis round the body; her face is turned up towards his, as he is hastening away to the hunt. A feathered spear is in his right hand; his left holds the cords by which three hounds are led. The body of one dog is turned round towards the front; one sits in profile, with his nose close to the edge of the canvas; the third seems to bay behind. In the opposite corner, to the left, are plants and flowers, a golden vase, and rich draperies. The bank supports a tree and a sapling; Cupid has hung his quiver and bow up in the former by a ribbon or scarf, while he sleeps on his back, with his knees in the air, a short distance from his mother, within the picture. Adonis is clad for the chase, in a black cap with a feather in it; a crimson doublet over a white undergarment, sandals and greaves. A leathern strap passes over his right shoulder across his bare breast; his arms are also bare. The landscape is rough ground, with a bank of trees on the right. A grey sky with warm clouds, which blaze into a mass of light, in the right top corner, in the midst of which a figure is dimly seen.

This picture was No. 35 in Desenfans' Catalogue.

Lent to the Royal Academy in 1829.

On Canvas. 5 ft. 9½ in. high; 6 ft. 2 in. wide.

No. 304. VENUS. (School of Titian.) A life-size, nude figure, asleep, with her right hand over her head; her left rests on her body; the right leg is tucked under the left. She lies on a dark maroon drapery. Roses are scattered about. Columns and a terrace in the distance. A little figure of a Cupid, with an arrow, leans across the figure.

On Canvas. 3 ft. 4 in. high; 6 ft. 1 in. wide.

Titian obtained a large reputation for these large life studies, or so-called Venuses; but it is obvious that many were painted by pupils and imitators, and among the number this picture may be so classed.

TURCHI.

BORN, 1582.

DIED, 1648.



ALLESANDRO TURCHI was born in Verona, 1582, and became a pupil of Carlo Cagliari, and consequently an imitator of Paolo Veronese, father of Carlo Cagliari. Turchi was known by the name of L'Orbetto, from his constant attendance on his blind father, whom he accompanied in his walks through the streets of Verona; he was also called Allesandro Veronese, from the place of his birth. Turchi became a distinguished painter; his subjects were mostly Scriptural or historical; there are five by his hand in the Louvre, but his works are neither numerous nor well known; he very rarely signed them. Sir Joshua Reynolds says, "he had a weak but agreeable manner." Allesandro Turchi died in Rome, at the age of sixty-six, 1648.

No. 345. A DONOR PRESENTED TO THE VIRGIN. The Virgin sits high up on the right. An attendant figure holds a candle; another, apparently winged, is seen behind the Virgin. Two figures are seen in front, one standing and introducing another; he wears a slate-coloured or violet dress. The person who is presented kneels, and wears a scarlet and ermine robe; his left hand is on his breast, his right is extended towards the left of the picture; an attendant figure is behind. Two floating angels or cherubs, with a lamp, skim over the scene.

On Black Marble. Arched top; 1 ft. 7 in. high; 9½ in. wide.





VAN DER HEYDEN.

BORN, 1637.

DIED, 1712.

VAN VAN DER HEYDEN was born at Gorcum, in 1637. He was an architectural painter of mostly external views, which combined landscape with brick-work, for which material he had a very remarkable system of representation. He usually worked in conjunction with another painter, who undertook the figure-painting in his pictures ; after the death of Adrian Van der Velde his figures were painted by E. Van der Neer and Lingelbach. The few architectural painters of the Low Countries had their style originated for them in the works of Hendrik van Steenwyk. He was followed by his son of the same name, and by Peter Neefs, by G. Hoekgeest, Emanuel de Witte, Hendrik van Vliet, Pieter Saenredam, Gerrit Berkheyden, and Dirk van Deelen, as well as by Jan Van der Heyden, who in many ways was superior to the others.

No. 196. LANDSCAPE. (Figures by Adrian Van der Velde.) A view of a town that has an Italian appearance. The point selected for the view is outside a fortified place, towards which we look. The foreground object is a tree on a bank with a road running close to it, having a walled river's bank on the right. Fragments of an old town wall, and small trees on uneven ground, lead to the entrance into the town itself. The houses are mostly hidden ; two churches, however, stand out from among them. The ground rises high and steep on the left. The figures, which Adrian Van der Velde has painted with miniature-like fidelity, are a woman sitting under the oak-tree, with a basket ; two sitting and one standing figure on the dwarf-wall near the river : farther, in middle distance, a gentleman and lady walk towards the spectator : in the distance two groups of two figures each, quite small. A fair blue sky is over all.

On Panel. 10 $\frac{3}{4}$ in. high ; 1 ft. 1 in. wide.

VAN DER NEER.

BORN, 1613 (?).

DIED, 1691.



ART, OR ARTHUR VAN DER NEER born in Gorcum, a town of the south of Holland, in 1613, was greatly celebrated for his moonlight scenes, representing views of villages situated between Amsterdam and Utrecht, many of which have been reproduced by the engraver. In his landscapes, which he executed with great talent, he was frequently assisted by Albert Cuyp and Jan Lingelbach, who inserted the figures. The greater part of Van der Neer's life was passed in Amsterdam; but he is believed to have died in Rotterdam, where, in 1691, he was still residing. The circumstances of his life are, however, but little known. His son, Eglon, the only pupil mentioned, was born in Amsterdam, 1643, and settled in Dusseldorf. He was a painter of landscape, birds, and animals. The portrait of Arthur Van der Neer, painted by himself, is preserved in the Florence Gallery, and it has been engraved by M. Billi. The National Gallery contains three fine examples of his work, one a moonlight view with shipping; and in the Louvre are two canal scenes. Arthur Van der Neer always signed his work with two monograms, A. V. and D. N.

No. 112. MOONLIGHT. The moon is a little to the left of the centre of the picture. She shines over a bank of clouds, through a break, on to a distant church, and a tree-covered bank of a narrow river or irregular canal on which boats are sailing. A town is seen on the bank to the right. On the banks of a backwater, which forms the foreground, two men are drawing a net ashore on the right; a man, a boy, and a dog walk away from the picture's edge on the left. The foreground is formed of logs and reeds; the middle distance has a barge projecting across the picture, out of shadow into moonlight, which glitters around its stern. A line of campshed, or piled and planked margin to the stream, and a basket on a pile, form one of the near objects.

On Canvas. 1 ft. 10½ in. high; 2 ft. 5 in. wide.

VAN DER VELDE.

BORN, 1639.

DIED, 1672.



ADRIAN, brother of William VAN DER VELDE the younger, was born at Amsterdam in 1639. When very young he became a pupil of Jan Wynants, and the intimate friend of Philip Wouvermans, then also studying under Wynants. Adrian excelled in landscape, cattle, and small figures. The figures were particularly good; hence we find his name frequently in conjunction with those of Hobbema, Ruysdael, Van der Heyden, Moucheron, and other Dutch artists, whose landscapes he embellished. From his earliest years Adrian had made Nature his principal study, progressing so rapidly that at the age of twenty he was already a distinguished artist. There is mention of a few historical and Scriptural pieces by his hand, of much merit; but his drawings and etchings are said to be eagerly sought after, and very rare. Adrian Van der Velde's best works are considered to be those in the Gallery and town of Amsterdam, where his life was spent; but there are many in other galleries and private collections, for, considering the shortness of his career, his works are very numerous. The Museum of the Louvre contains six finely-painted pictures by this master. Adrian Van der Velde died, January 21, 1672, at the early age of thirty-three years.

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**No. 72. LANDSCAPE WITH CATTLE.** A dark wood. A stream, with boulders in it; a reddish cow, in profile, drinks at the same; another is behind. Three sheep lying down, and a fourth grazing, form the principal features of the finished landscape. Two figures are seen reclining in the dim distance, watching the cattle. A blue, distant hill and grey sky.

Engraved by R. Cockburn.

On Panel. 7 in. high; 9 in. wide.

See also No. 278, under the heading of Wynants.

See also No. 196, under the heading of Van der Heyden, for a landscape in which the figures are by this painter.

**No. 108. LANDSCAPE WITH CATTLE AND FIGURES.** A woman drinks, and has her feet in a pool; a herdsman stands

beside her, with a staff. Three cows are near: one is rubbing her head against a tree, one is standing close to her, and one is lying down; two sheep near them; all on the right. Dark trees are on the left, behind the figures. In the middle an open, hilly distance. A warm, summer sky.

Engraved by R. Cockburn.

On Panel. 11 $\frac{3}{4}$  in. high; 1 ft. 2 in. wide.

## VAN DER VELDE.

BORN, 1633.

DIED, 1707.



WILLIAM VAN DER VELDE (the younger) was born in Amsterdam, in 1633, and for a short time was a scholar of Simon de Vlieger, the marine and landscape painter. He then studied under his father, William Van der Velde (the elder), whom he very soon surpassed, and became "the greatest man that had appeared in his particular branch of art." His pictures were so highly valued in his lifetime that they are said to have been bought up in Holland to be resold in England at double the original cost. Both father and son were much employed by Charles II., who granted to each a pension of 100*l.* per annum. The elder Van der Velde having chosen Greenwich as a suitable place of residence, his son William accompanied him thither, and remained near him until his death, in 1693. William then went to his native land for a brief visit, but returned to England, where he died, April 6, 1707. He left a son, Pieter, and a daughter; the son made good copies from his father's pictures, but was otherwise no great artist; the daughter married the aged Simon Dubois, the portrait-painter, who, dying within a year, left her a fine collection of pictures and a vast fortune. There are several good examples of both Van der Veldes at Hampton Court, some sea-fights, and three representing the "Burning of a Fleet."

No. 113. A CALM. In the middle a group of a fishing-boat at anchor across the picture, and a river boat of better class, stem on to her; her stern is towards the spectator. Between the fishing-boat

and the right edge of the picture is a small boat with a man, and two large jars in it. On the right, a three-masted sloop-of-war is arriving; her crew swarm up the main-shrouds to furl her mainsheet. Her main-topsail-yards are being lowered. On the left, a frigate is moving slowly away from the front, and is firing a salute. She has a swan on her high stern; she also is coming to anchor. Ten other small boats in the distance. The bank of a river is seen low down.

Engraved by R. Cockburn.

On Canvas; strained on Panel. 1 ft. 11½ in. high; 2 ft. 5¾ in. wide.

No. 166. A BRISK GALE OFF THE TEXEL. A fishing-smack is lowering her jib, and has just let go her mainsail for the purpose of anchoring. Another fisherman has anchored, and swung round, head to wind. To the left another goes before the wind, and, beyond, another comes directly to the front. On the right, six frigates come into the picture, sailing from right to left, with topsails set. A fresh breeze, the water moderately rough; the waves look the colour and size of water in an estuary.

Engraved by R. Cockburn.

This picture is No. 40 in Smith's Catalogue, where it is described as "pure and intact;" worth £450.

On Canvas. 1 ft. 7½ in. high; 2 ft. ½ in. wide.

No. 186. A CALM. A sandbank is in the foreground, from which four men in a boat are pushing off from the left. On the right are two fishing-boats; one with her mainsail set. She is at anchor; a boat is behind; she carries the Dutch flag. A spit of sand stretches from the right to left, beyond the boats, and past the middle of the picture. Four or five three-masted sloops-of-war are beyond (a lateen on the mizenmast of the nearest one); one in the distance fires a gun. A bank of sand rises at the horizon. Thundery clouds, with blue sky.

Engraved by R. Cockburn.

This picture is No. 39 in Smith's Catalogue.

On Canvas; strained on Panel. 1 ft. 1 in. high; 1 ft. 2½ in. wide.

## VAN DER WERFF.

BORN, 1659.

DIED, 1722.



**A**DRIAN VAN DER WERFF was born in the village of Kralingenambacht, near Rotterdam, January 21, 1659. He was a pupil of Corneil Picolett and Eglon Van der Neer; the latter master was a good painter of *genre* in Dusseldorf. Van der Werff's pictures were distinguished by the extraordinarily high finish of his figures,



which, indeed, he carried to such an extent as to destroy all resemblance to flesh, and giving them the appearance of "polished ivory, plaster, and other hard substances." Sir Joshua Reynolds speaks of Van der Werff's work as "commendable" for the pains he took, but adds, "his pictures, whether great or small, certainly afford but little pleasure; and one of the principal causes seems to be his having entertained an opinion that the light of a picture ought to be thrown solely on the figures, and little or none on the ground or sky. This gives great coldness to the effect, and is contrary to nature." In 1687 Van der Werff married. He was ennobled by John William, the Elector Palatine, in 1703, and died, November 12, 1722. The greatest number of Van der Werff's pictures are in the Pinacothek at Munich; but being all placed in one cabinet, they are not seen to advantage. There are seven in the Louvre, five of which are signed "Chevr. Vn. Werff," or "Chr. Vn. Werff," the latest date is 1722, the year of his death.

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No. 191. THE JUDGMENT OF PARIS. A picture of nude figures. Paris sits on the left, and faces the spectator in a fantastic attitude; his face and head are turned towards the right; he holds the golden apple in his right hand. Mercury is dimly seen behind him. Venus, in front, reaches forth her right hand to take the apple from Paris; she is in a fanciful attitude, and advances with her left hand raised above her head. Juno is a little behind; a golden band around her chest passes over her right shoulder, and holds some red drapery over her back. Both Juno and Venus have glittering golden coronets or tiaras. To the right, and removed from the front plane, is Minerva; she wears a helmet of gold, and has a golden band on her left arm; she is clothing herself. Cupid attends on his mother, and struggles with a heavy-looking blue drapery.

The background is a dark wooded hill, with a blue distance beyond. A dark, heavy sky. A gravel-coloured foreground; two white doves are billing on the ground.

Engraved by Blot.

On Panel. 2 ft. $\frac{3}{4}$ in. high; 1 ft. $5\frac{1}{4}$ in. wide.

This picture was painted for the Regent Duke of Orleans in 1718, and brought to England with the Flemish part of the Orleans Gallery in 1793. It was then valued at 150 guineas. It was No. 169 in Desenfans' Catalogue. He gave 385 guineas for it. It is No. 83 in Smith's Catalogue.

VAN DYCK.

BORN, 1599.

DIED, 1641.



IR ANTHONY VAN DYCK, son of Franz Van Dyck and Marie Cupers, was born at Antwerp, March 22, 1599. His father was a merchant of good position in that city; and his mother is said to have been an accomplished woman, skilful in embroidery, and flower-painting; she died in 1607, leaving twelve children, of whom Anthony was the seventh. At the age of ten he became the pupil of Henry Von Balen, and six years after entered the school of Rubens. Before he had completed his twentieth year, Van Dyck was made a Master of the Corporation of Painters at Antwerp, but remained with Rubens until 1620, whom he assisted in the painting of altarpieces, and other large works. At length, having attained considerable proficiency, by the advice of his master, Van Dyck visited Italy in 1623, where, making his first residence in Genoa, he afterwards went to Venice to study the works of Titian, and other great painters; then to Rome, where he resided in the palace of Cardinal Bentivoglio, whose portrait he painted. In each of these cities Van Dyck left many fine works, especially in Genoa; and during a short visit to Palermo, he painted several portraits. In 1628 he returned to Antwerp, and in the following year Charles I. invited him to England, received him courteously, assigned him apartments at Blackfriars, and a summer residence at Eltham; and, after several Royal commissions had been executed, the King knighted him, and granted him a pension of 200*l.* for life, in addition to the title of Painter to His Majesty. This appreciation of his great merit induced Van Dyck to settle in England, when he shortly after married the beautiful Maria Ruthven, daughter of a celebrated physician, and granddaughter of the unfortunate Earl of Gowrie, who was beheaded in 1584. During the Revolution in England, Van Dyck and his wife visited Antwerp; but returning at the end of the year, again took up their abode at Blackfriars, where, on the 1st of December, their only child was born, and eight days after, on the 9th of December, 1641, Van Dyck died, aged forty-two years. He was buried in the old St. Paul's, near the tomb of John of Gaunt,

Duke of Lancaster. The style of Van Dyck's living in England was almost princely, and his generosity abundant, yet he died possessed of much property, by some estimated at over 20,000*l.*, which he bequeathed to his wife and their daughter Justinian. Of this painter Sir Joshua Reynolds says: "All things considered, he justly holds the place as the first of portrait-painters; he had his master's excellencies, with more grace and correctness." Van Dyck was indefatigable, as is evident by the number of his works, and by the prices received, viz., 40*l.* for a half, and 60*l.* for a whole length, to have been able to live so luxuriously and yet realise a fortune. His imitators were numerous; amongst them we find the names of Van Oost, and Bocyermans: his scholars were John de Reyn, David Beck, Henry Stone, William Dobson, &c.

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No. 26. THE DESCENT FROM THE CROSS. Two men, one of whom is Joseph of Arimathea, are on a ladder, and lower the body, which lies oblique, to the ground, with their hands and a broad white band, which passes over the arm of the cross, down to St. John, who receives it tenderly at the foot, with an expression of intense grief; he is in green and red drapery. The Virgin faints in the lap of the Magdalen, who demonstrates her agony by uplifted and outstretched hands. A crouching figure is seen on the right. The background is a dark mass, with bits of blue sky seen here and there, out of which cherubs' heads float.

Dated 1619.

On Panel. 1 ft. 10½ in. high; 1 ft. 4½ in. wide.

No. 122. PORTRAIT OF A LADY. (Ascribed to this painter.) A pale, straight-faced lady, with brown hair close to the head, but with small ringlets at the back of her neck. She wears a low dress of grey satin; the waistband, of purple-grey satin, is just visible. A single row of pearls and pearl earrings complete the costume of this cold, stiff-looking person. A dark grey-green background.

On Canvas. 2 ft. 4¼ in. high; 1 ft. 8¾ in. wide.

No. 124. CHARITY. (Ascribed to this painter.) The group consists of a beautiful woman and three boys. She is dressed in a white robe, with a green-blue handkerchief around her neck; her right hand holds a red drapery together, which passes from the left edge of the picture over her knees. She leans away from the spectator; her head and eyes are turned upward "to heaven with a fine, open, animated expression of hope and love." One little fellow—nude—half sits, half scrambles in her lap, and reaches to her cheek; he is kept in the lap by her left hand. The second child climbs up



her shoulder, and stands on the red drapery. The third appears at the back of her neck, and looks across towards the last-named child. Between the two a piece of floating blue-green drapery belonging to her handkerchief. A dark wall cuts off a third of the sky background on the left. An olive-tinted curtain closes the right edge of the picture.

Van Dyck painted several repetitions of this fine subject: one is in the collection of Lord Methuen; another, in that of Lord Lonsdale, and a third in possession of Mr. Hope.

Engraved by Cankerken and W. Ryland.

On Canvas. 4 ft. 6½ in. high; 3 ft. 5 in. wide.

**No. 134. PORTRAIT OF A LADY.** The head is seen nearly in full face, but looks towards the left. She wears her hair in a mass of small curls on each side of the head, and is decorated with pearl necklace and earrings. She is clothed in a dark-blue satin bodice, under which a white edge of an under-dress is seen. The dress is jewelled in the front and at the shoulders, where the under-sleeve of golden-coloured stuff emerges. A brown silk scarf is on the nearest arm. A dark umber-coloured background.

On Canvas. 2 ft. 6 in. high; 2 ft. 1 in. wide.

**No. 135. THE MADONNA AND INFANT SAVIOUR.** The mother stands, in half-length. She wears a red dress, and has an amber-coloured scarf around her shoulders. She has a sweet, sensitive face, and turns her eyes upward, with an expression of thankfulness. She holds the child with her right hand; he is nude, and standing on a stone console. He clutches his mother's dress with one hand, and looks towards the spectator with bright intelligence, turning a little to the right. A blue-green drapery is under his feet; it also encircles, with rich folds, the console, the Virgin, and her left hand and arm, against which the child leans. A pedestal and large column are in the background.

Van Dyck often repeated this subject. There are examples in the Bridgewater Gallery, at Blenheim, and in Dresden.

Engraved by P. Pontius, Carmona, Finden, and Salvador.

Lent to the Royal Academy in 1843, 1850, 1853, and 1855.

On Canvas. 4 ft. 8 in. high; 3 ft. 5¼ in. wide.

**No. 167. STUDY OF A HORSE.** A grey horse, with a flowing mane, halting from a trot; he has a pad or saddle-cloth on, and is bridled. A low, grey horizon.

This sketch is No. 266 of Smith's Catalogue.

On Paper; mounted on Panel. 1 ft. 6½ in. high; 1 ft. 5 in. wide.

**No. 213. A PORTRAIT.** (Ascribed to this painter.) A woman's portrait. She looks about forty years of age, and wears a large black felt hat, and black damask dress, deep white falling collar, with lace

edging, cuffs turned up with lace, and white gloves. Faded green drapery as background.

On Canvas. 2 ft. 11 in. high; 2 ft. 3 in. wide.

**No. 214. PORTRAIT OF THE EARL OF PEMBROKE.** A fine head: young, with delicate nose, brown eyes, and long fair hair. His dress is open at the throat, where he shows a white shirt; over this a maroon drapery, loosely cast over his shoulder, and held in its place over the breast by the right hand. His left is hidden by his ruffles, and placed on his hip. The shoulders and face are three-quarters; the eyes full to the spectator.

Lent to the Royal Academy in 1836, 1840, 1847, 1852, and 1854.

This picture was purchased from Mr. Bryan's Collection in 1798, and was formerly in possession of Sir Joshua Reynolds, and is No. 521 of Smith's Catalogue.

On Canvas. 3 ft. 3½ in. high; 2 ft. 8½ in. wide.

"Philip, fourth Earl of Pembroke, was Lord Chamberlain of the Household to Charles I., and was a munificent friend to Van Dyck, who painted several pictures for him. From the contemporary memoirs we gather no pleasing impression of this strange man, whose ignorance, boisterous and overbearing temper, and capricious manners, were a theme for satirical merriment in his own time. That he was the son of "Sidney's sister," that "subject of all verse,"\* the husband of the magnanimous Anne Clifford, the patron of Van Dyck, and the courtier of Charles I., seems to have been by some especial freak of destiny. He died in 1650."†

**No. 227. VENUS WEeping OVER ADONIS.** A sketch. The body of Adonis lies stretched out at full length on the ground, on a dark grey drapery. Venus half sits, half crouches, on a red drapery, at the head, which she holds in her hands. An attendant woman kneels, and while looking at the face of the corpse, drapes the wounded limb, which is raised from the ground for that purpose. Two more female figures, one of whom is half-draped, are behind, in attitudes of weeping. One wrings her hands on her knee, and the other has her long hair loose over her face. Cupid steps away from the group. Two boar-hounds, a boar-spear on the ground and on the right, complete the composition. Trees and a distant plain form the background.

"This sketch is similar to the large picture by Rubens of the same subject in Mr. Hope's Collection."

On Panel. 1 ft. 6½ in. high; 2 ft. 1½ in. wide.

**No. 234. THE INSPIRATION OF A SAINT.** The saint is dressed as a priest; he kneels at an altar, which has red steps. A

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\* "Underneath this marble hearse  
Lies the subject of all verse—  
Sidney's sister, Pembroke's mother."

† Mrs. Jameson.

bishop attends him, with a pastoral staff; he is looking out of the picture. The pair are surrounded by supernatural figures, presumably angels; three are beyond the saint. Two boys, nearly nude, are on this side of the figure; one carries a pastoral staff, the other a book. Three small angelic figures are in the air; and a ray of light descends and pierces the saint's breast, at a point indicated by his left hand; the other is extended. The background is architectural, with clouds.

On Panel. 1 ft. 5½ in. high; 1 ft. 1 in. wide.

**No. 242. PORTRAIT OF LADY VENETIA DIGBY.** A portrait taken after death. The figure lies with the head on the hand; a close, white cap is on her head; a portion of her dark hair escapes beneath it; white bedclothes and pillows. Some roses are on the sheet. Dark blue velvet counterpane and curtains.

On Canvas. 2 ft. 5 in. high; 2 ft. 7½ in. wide.

Lady Anastasia Venetia Digby was the daughter of Sir Edward Stanley and Lady Lucy Percy, and wife of Sir Kenelm Digby. She was found dead on her couch one morning; her husband sent for his friend Van Dyck, who made a portrait of her, in the attitude in which she was found. This original picture is in Earl Spencer's Collection at Althorp. She died in 1635. Her husband, who loved her to madness, and who piqued himself on being an adept in medical and occult science, was supposed at the time to have hastened her death by certain potions he had administered to her for the purpose of heightening her charms.

**No. 250. PORTRAIT OF A LADY.** A lady, with close curls over her head, in a low red dress, over a light-coloured under-dress; her right hand holds up her red skirt; her left keeps a brown scarf around her shoulders. A single row of pearls around her neck, with pearl earrings. An amber-coloured background and green curtain on the right.

This is probably No. 522 of Smith's Catalogue, where it is called "Countess of Pembroke."

On Canvas. 3 ft. 11 in. high; 3 ft. 1½ in. wide.

## VAN HUYSUM.

BORN, 1682.

DIED, 1749.



**JAN VAN HUYSUM**, or **HUIJSUM**, an exquisite painter of fruit and flowers, was born at Amsterdam, April 15, 1682. His father, Justus Van Huysum, a painter of general subjects, was also his master, and instructed Jan and his three brothers, Justus, Jacob



and Michael, who all became painters of some note. Justus alone painted battle-scenes ; the others were all fruit and flower painters. The pictures of Jan Van Huysum are remarkable for their elaborate finish,—in many instances too elaborate, as the labour bestowed upon them has had the effect of injuring the “harmony of the chiaroscuro of his groups.” He, however, acquired a very high reputation, and realised good prices for his work. His landscapes were not so highly esteemed as his other pieces, but there are four in the Louvre, with six of his more celebrated subjects. Although placed by Sir Joshua Reynolds among the most considerable of the Dutch painters, he yet considers him inferior to De Heem ; and some of William Kalf’s pictures are more excellent than those of Van Huysum. Edward Kirkhall, the locksmith’s son, engraved a set of plates, thirty in number, from the fruit and flower pieces of Van Huysum. The life of Van Huysum was one of almost unvaried success ; he died at the age of sixty-seven in Amsterdam, February 8, 1749. The National Gallery possesses a large picture by this master.

No. 29. FRUIT. A blue delf bowl stands on a red marble slab, and contains peaches, nectarines, grapes, raspberries, which fall over the side ; a cracked nut lies on the slab ; a light brown background.

On Panel. 1 ft.  $3\frac{1}{4}$  in. high ; 1 ft.  $\frac{1}{2}$  in. wide.

No. 39. FLOWERS. A small delf vase on a marble slab holds some pink roses, piccotees, marigold, and orange-flowers ; butterflies about, and a snail on the pedestal ; light brown background.

On Panel. 1 ft.  $3\frac{1}{4}$  in. high ; 1 ft.  $\frac{1}{2}$  in. wide.

These two small companion pictures were sold from the Braamcamp Collection, in 1771, for 207*l*. They are No. 137 in *Desenfans*’ Catalogue, and Nos. 23 and 24 in *Smith’s Catalogue*.

No. 121. FLOWERS. A classic vase decorated with figures is placed on a warm grey slab, and contains a large, over-blown tulip, tuberoses, double stocks, roses, auriculas, hollyhock, a bird’s nest with robin’s eggs ; a more freely-painted picture than the one mentioned below ; almost sketchy in its treatment.

On Canvas. 2 ft. 8 in. high ; 1 ft.  $11\frac{1}{2}$  in. wide.

No. 140. FLOWERS. A fine example of the master. A group of flowers is formed in an antique vase placed on a dark grey marble slab. The group is composed of tulips, roses, French marigolds, poppies, auriculas, salvias, orange-blossom, forget-me-not, London-pride, iris, larkspur, veronica, flax, and convolvulus minor ; a bird’s

nest with hedge-sparrows' eggs in it, and one cuckoo's egg; insects on the leaves and dewdrops; all exquisitely painted; a flat, dark blue-grey background.

This may be the picture No. 107 in Smith's Catalogue, valued there at 300 guineas.

On Panel. 2 ft. 6½ in. high; 1 ft. 11¼ in. wide.

## VAN SOMER.

BORN, 1576.

DIED, 1621.



AUL VAN SOMER was born in Antwerp, and obtained a certain reputation as a portrait-painter. He probably came to England before 1606, as in that year he painted a portrait of Christian IV., King of Denmark, which is in the Royal Collection at Windsor Castle. He preceded Van Dyck twenty years in point of time; but his reputation as a painter has suffered from his having painted at the same period, and the same subjects, as that greatest of portrait-painters. Walpole mentions that Lord Bacon sat to Van Somer. He died in London, and was buried at St. Martin's-in-the-Fields, January 5, 1621. Many of his best pictures are in England; some at Windsor, and more at Hampton Court.

No. 367. SIR FRANCIS BACON, VISCOUNT ST. ALBANS. (Ascribed to this painter.)\* The head is turned three-quarters to the right, and has on a hat, a lace ruff, dark coat with gold embroidery. The face is shaven, with the exception of a moustache and pointed beard.

On Canvas. 1 ft. 11¼ in. high; 1 ft. 5½ in. wide.

Sir Francis Bacon, Baron of Verulam, Viscount of St. Albans, was born on January 23, 1561, and died April 9, 1626. He is buried at St. Albans, in St. Michael's Church there, where there is a monument to his memory.

He was present at the solemn founding of Dulwich College on the 13th September, 1619.

In 1618 he was made Lord Chancellor of England by James I., and about the year 1621 he fell into disgrace, and was banished the Court. He was concealed at the house of a family named Andrew (with whom there had been an intermarriage, as appears by his pedigree), in Garret Lane, Wandsworth. After he regained his full liberty he presented them with this portrait of himself, as a recognition of their kindness.

The last of the Andrew family was a daughter, and married Mr. John Acworth; their grandchild was the late Mrs. Sedgwick, who, being the eldest descendant, became possessed of both portrait and pedigree.

By the will of Marian Sedgwick, eldest daughter of the above-named Ann Blagrove Sedgwick (who died on January 16, 1860, aged eighty years), the portrait and pedigree came into the possession of her first cousin, Admiral Love of Yarmouth, Isle of Wight.

The inscription on the frame of the portrait is, "The gift of Miss Love of Yarmouth, Isle of Wight, in fulfilment of the wishes of her late brother, Admiral Henry Omanney Love, 1873."

## VELASQUEZ.

BORN, 1599. DIED, 1660.

**D**ON DIEGO VELASQUEZ DA SILVA was born in Seville, June 6, 1599. He first studied under Francisco Herrera the elder; but left him to enter the school of Francisco Pacheco, a man learned in art, but not a great painter. Pacheco's house was the resort of all men of art, talent and taste, and from his studio came many celebrated painters. At the age of twenty-two Velasquez married his master's daughter, Juana, and two years after was invited to Madrid by the Duke d'Olivares, who procured him the appointment of Painter to the King, Philip IV. He soon became a Royal favourite, was made Usher of the Chamber, and Gentleman of the Chamber, with a handsome pension. In 1629 Velasquez visited Rome and Naples, returning in 1631, when Philip appointed him a studio in the Royal Palace, and passed much of his time with him. About the end of 1648 he went to Italy to purchase works of art for the King, and on his return was honoured with appointment to the place of *Aposentador Mayor* (Quarter-Master), received the Order of the Cross of St. Iago and a salary of 3000 ducats. Obligated now by the requirements of his office to exert himself mentally and physically in the performance of duties for which he possessed no inclination, the anxiety and fatigue brought on an illness which caused his death. He died, August 7, 1660, after a few days' fever, and was buried with much pomp and magnificence



in the Church of San Juan. His death so grieved his wife that she only survived him a week, and was buried in the same tomb. They had several children; one daughter married Bautista Martinez, but there is no record of the others. Velasquez's chief pupils were Murillo, Martínez, and his black servant, Juan de Pareja, to whom, on discovering his talent for painting, he presented his paper of freedom. Among Velasquez's most celebrated works are the "Toppers," the "Laughing Simpleton," the "Women Spinning," and the "Water-Carrier;" but his best pieces are in Madrid. He was eminent in history, portrait, and landscape; his portraits are superb; and his excellence in art is thus summed up: "Velasquez is the head of the Madrid School, and the Prince of Spanish painters."

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**194. PORTRAIT OF THE PRINCE OF ASTURIAS.** The boy, dressed in embroidered velvet coat, pink scarf, leather boots, black hat with feathers, rides a pony, with gold embroidered reins, &c., which canters towards the spectator. His right hand holds a staff and is extended. A distance of blue mountains, fields, hedges; grey blue sky.

Lent to the Royal Academy in 1829.

On Canvas. 3 ft. 2 in. high; 2 ft. 7½ in. wide.

The subject is Don Balthazar Carlos, Prince of Asturias, son of Philip IV. and Elizabeth de Bourbon, when about six or seven years old. He did not live to ascend to the throne. Velasquez made many similar sketches. The large finished picture in Madrid is apparently done from this study.

**No. 222. PORTRAIT OF A BOY.** A richly painted head in profile, looking to the left; long hair, black, hanging over a white collar, and brown doublet.

On Canvas. 1 ft. 2½ in. high; 10½ in. wide.

**No. 309. PORTRAIT OF PHILIP IV. OF SPAIN.** The King, in three-quarters, and life-size, stands with his head in three-quarter view, eyes towards the spectator; he holds a staff of ivory and gold in his right hand, and his black hat in his left; white satin sleeves show through a buff jacket, over which is a scarlet and silver doublet or jerkin, with loose sleeves hanging from the shoulder; over all a broad, flat white collar. Leather boots; the sword-belt is of silver stuff, and crosses the right shoulder and breast; the sword-hilt is depressed by the left elbow.

The background of neutral grey, gradually getting darker from the lower right corner upwards.

Lent to the Royal Academy in 1838, 1853, and 1857.

On Canvas. 4 ft. 2½ in. high; 3 ft. 1¼ in. wide.

The character of the subject is admirably told by the artist in this portrait. A lack of energy, a sort of languid dullness is discernible, with a want of brightness of temper or humour; a gloomy self-distrust seems expressed, and characterises this unfortunate monarch. He was born in 1605; this portrait was painted, it is conjectured, in 1626, when the King was twenty-one years of age, and five years after his father's death and his own accession. He died in 1665.

## VERNET.

BORN, 1714.

DIED, 1789.



LAUDE JOSEPH VERNET, painter and engraver, was born at Avignon, August 14, 1714. His instructors were his father, Antoine Vernet, Adrian Manglard, and Bernardino Fergioni, a Roman painter. He was educated for an historical painter, but, fascinated by the charming scenery of Geneva and Naples, he resolved to make marine-landscape his chief study. For twenty years he resided in Italy, quitting it but once, to make a short visit to Greece. It is said that, during a great part of his life, Vernet was so poor that he painted a picture for a single suit of clothes. Eventually his merits were recognised, and in 1752 he was invited to Paris by Louis XV. The French Academy, acknowledging his talents, made him one of their members, and the same year, 1753, he was commissioned by Government to paint the celebrated pictures of the "Sea-ports of France," fourteen in number. This commission occupied Vernet more than ten years, during which time he had apartments in the Louvre; and for each picture he received the sum of 7500 francs, out of which he had to pay his own travelling expenses. Vernet was now (notwithstanding a want of truth in his delineations) reckoned one of the most distinguished of the old school of French landscape-painters, and regarded as an original genius. His earlier works are considered the best; and the picture he

painted for a suit of clothes sold, after his death, for 5000 francs. Vernet died in Paris, December 3, 1789, leaving a son, Antoine Charles Horace Vernet, commonly called Carle Vernet, who was born 1758, achieved great honours and reputation as a battle-painter, and became the father of the still more celebrated Horace Vernet. In the Louvre are forty-one pictures by Joseph Vernet; in the National Gallery one. His wife was a lady named Parker, whose father was an English Catholic employed in the Pope's navy. It was on the voyage from Leghorn, in 1752, that the incident occurred which subsequently furnished his grandson Horace with the subject for the picture in the Luxembourg: "A tempest of such violence as to terrify every one else on board, only excited in Vernet a desire to profit by the grandeur of the scene; he caused himself to be lashed to the mast, and proceeded with his sketch-book to record, as well as he could, the impression produced by the waves and sky."

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No. 49. A SEA-PIECE. (Ascribed to this painter.) A rocky Mediterranean bank with a scrub-covered hill; on the top a castle in ruins is seen; at the base, a spit of land runs out. Beyond this an English frigate passes a point where are seen the mole and a light-house. Ships are behind the harbour-wall. Groups of men and women wait about on the rocks in the foreground, about to embark in a boat which is alongside. A yellow-sailed boat is sailing into the harbour. Another felucca is at anchor close to the spit of land, where men are hauling a boat ashore. A warm sky with clouds.

On Canvas. 3 ft. 6 in. high; 4 ft. wide.

No. 202. VIEW NEAR ROME. Well-painted, velvety-looking rocks of the Albanian Mountains. The spray of a near waterfall is seen. In the middle distance the lower hills of the range, covered to the tops with trees, and in the far distance the Campagna. Figures are scattered about, herdsmen, &c. This picture was in the Calonne Collection.

On Canvas. 3 ft. 11 in. high; 5 ft. 7½ in. wide.

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## VERONESE.

BORN, 1528. DIED, 1588.

**P**AOLO CALIARI, OR CAGLIARI, better known as Paolo Veronese, was born in Verona, 1528. He was the son of Gabriele Caliari, a sculptor, who early taught him to draw and model; but finding the lad incline more to painting, he placed him with his uncle, Antonio Badiglio, from whom he learned that florid grace which characterises his work. After executing several pieces at Verona, Mantua, and other adjacent towns, he repaired to Venice to study the works of Titian and Tintoret, and there brought himself into notice by his painting in the Church of St. Sebastian, "The History of Esther." About 1563 Paolo went to Rome, where he soon had numerous commissions, which fully occupied him until his return to Venice, where he established himself, and again found his engagements so pressing that he was compelled to decline an invitation from Philip II. of Spain, who desired his assistance in the decoration of the Palace of the Escorial. Paolo Veronese died in Venice, April 20, 1588, and was buried in the Church of San Sebastiano, for which he had executed some of his finest pieces. He left two sons, both painters of ordinary merit, Carlo Cagliari and Gabriele Cagliari, who had been his pupils, as had also his brother, Benedetto, and Battista Zelotti. One of Paolo Veronese's best works is the "Marriage of Cana in Galilee," painted for the refectory of the Convent of San Giorgio in Venice, but now in the Louvre with eleven other works. It contains all his characteristics: grand architecture, crowds of figures in rich and varied costume, gorgeous vessels of silver and gold, producing such combination of colour as only Paolo Veronese could produce. He was often careless in design and licentious in costume, but he possessed the power of redeeming all faults by the absorbing magnificence of colour, a vivid imagination, and a strong feeling of character. Paolo Veronese was a man of amiable manners, of a liberal generous spirit, and extremely pious. It is said that when he painted for churches or convents he would only accept such prices as were sufficient to reimburse

his outlay for materials. For the masterpiece, the "Marriage of Cana," his price was about 40*l.* sterling.

No. 203. PORTRAIT OF A LADY. The figure is full in front, the face turned away towards the left. She is dressed in a white satin under-dress, embroidered with gold. Over it is a crimson doublet, open at the front, and sleeves; a ruff around her neck. Her hair is closely dressed. Her left hand holds a white book (one finger, marking her place, is between the leaves), which is on a table with a red cover. Her right hand is at her side. A column and pedestal background.

On Canvas. 3 ft.  $\frac{1}{2}$  in. high; 2 ft.  $5\frac{1}{2}$  in. wide.

No. 268. ST. CATHERINE. The saint is seated dressed in a white silk brocade robe, which covers her knees and feet; her under-dress is of dark amber-coloured silk; a white handkerchief is around her neck. Her head is turned upward, towards the right top of the canvas; she has golden hair, with white drapery on it, and a crown. Her hands are crossed, and rest on the edge of her wheel; her right hand is holding a palm branch, which points to the left edge of the picture. A grey sky, with distant hills low down, form the background. The whole picture is full of Venetian quality of colour.

This picture was No. 39 of Desenfans' Catalogue.

On Canvas. 4 ft.  $2\frac{1}{2}$  in. high; 3 ft.  $\frac{1}{2}$  in. wide.

St. Catherine, according to the monkish legends, was a noble virgin of Alexandria. Having been instructed in literature and the sciences, she was afterwards converted to Christianity, and by order of the Emperor Maximin, she disputed with fifty heathen philosophers, who being reduced to silence by her arguments and her eloquence, were all to a man, converted, and suffered martyrdom in consequence. From this circumstance, and her great learning, she is considered in the Romish Church as the patron saint of philosophy, literature, and schools. She was afterwards condemned to suffer death, and the Emperor ordered her to be crushed to death between wheels of iron armed with sharp blades; the wheels, however, were miraculously broken asunder; and all other means of death being rendered also abortive, she was beheaded in the year 310, at the age of eighteen.\*

No. 289. THE MARRIAGE OF ST. CATHERINE. There are three steps; on the top one the Virgin and the child are seated; the latter in his mother's lap, the mother bending down her head over and towards him. On the right, at the lower edge of the step, Joseph sits, half cut off by the canvas. St. Catherine, with golden hair and crown, in white satin, kneels on the left. Her dress shows her open bosom; from her shoulders a robe of amber silk falls. The Virgin holds her left hand in her own, and the child places his

\* Mrs. Jameson.

right hand upon it. An attendant female is behind the saint. A column and wall as background, and a glimpse of Venetian sky to the left. A floating winged cherub hovers over the saint with a palm-branch.

This picture was No. 40 in Desenfans' Catalogue.

On Canvas. 8 ft. 7½ in. high; 2 ft. 9¼ in. wide.

"The late Italian painters perpetually confounded St. Catherine of Alexandria with St. Catherine of Sienna. The latter was an enthusiast who really lived about 1300; and who, in a trance or vision, fancied herself miraculously espoused to the Saviour."\*

**No. 333. A CARDINAL BLESSING A DONOR.** The cardinal stands in the portico of a classical temple; he is bald, and has a flowing grey beard; he is dressed in a red robe and cape, and holds a model of a church with his left gloved hand; a part of his robe is also held up in the same hand, so as to show his white under-dress, below which again the red appears. His right gloved hand is raised over the head of a kneeling figure, probably the person for whom the picture was painted, and evidently a benefactor of the Church. He is dressed in black silk damask and fur, and wears a small white ruff. He looks up towards the cardinal, and reverently, with clasped hands, receives his blessing. Two columns, on pedestals, are seen against a distant blue Titianesque sky. Both figures compose towards the left.

Lent to the Royal Academy in 1843.

On Canvas. 7 ft. 4½ in. high; 4 ft. wide.

## VINCI.

BORN, 1452.

DIED, 1519.



LEONARDO DA VINCI was born at Vinci in the Lower Val' d'Arno, near Florence, in 1452. His father, Piero, was an advocate some time to the Signiory of Florence. Leonardo was born at a

period when the art of painting was reaching its highest perfection; and Mrs. Jameson remarks, "he seems to present in his own person a *résumé* of all the characteristics of the age in which he lived. He was *the* miracle of that age of miracles." Leonardo's first master was Andrea Verrocchio, a celebrated sculptor, chaser in metal, and painter, who, finding his pupil to excel him, abandoned painting, and devoted himself to

\* Mrs. Jameson.



sculpture. The first period of Leonardo's life was spent in Florence and its neighbourhood, where he painted several pictures, and designed some beautiful cartoons. At the age of thirty, he was invited by the reigning Duke to the Court of Milan, to execute a colossal equestrian statue of Francisco Sforza, and in his reply to the invitation wrote: "I understand the different modes of sculpture in marble, bronze, or terra-cotta. In painting, also, I may esteem myself equal to any one, let him be who he may." This was no boast, for the versatility of this master's talents was such, that there was neither art nor science in which he was not proficient. His attainments in music, his handsome person, his wit and eloquence, and his winning address rendered him a suitable companion for, and favourite with Royalty. He resided with the Duke about seventeen years, during which time he executed many grand pieces, among them the celebrated picture of the "Last Supper," which occupied him for two years, 1494-5, and is now known principally by engravings and copies; of the latter there are no less than eleven, painted by the pupils of the Academy he established in Milan in 1485. In the year 1500, the French being in possession of the city, his patron, the Duke, in captivity, and the whole State in dire confusion, Leonardo returned to his native Florence, was received with every distinction, and assigned a pension as Painter to the Republic. In Florence he met with Michael Angelo, then quite a young man, who, haughty and impatient of all superiority, chafed at the presence of a master who could say, "I was famous before you were born," and immediately set himself in opposition to the distinguished painter. Leonardo was next invited to Rome by Leo X., and went there in 1514, where, finding Raphael (then in the zenith of his fame), was so impressed with the genius of this divine painter, that his own work executed at that period partook of his manner, and was decidedly "Raphaelesque both in treatment and subject." The arrival of Michael Angelo in Rome, and a slight put upon him by the Pope, so disgusted Leonardo, that he went to Pavia, where Francis I. of France then held his Court. The young King received him with open arms, treated him with every respect, loaded him with favours, settled on him a pension of 700 gold crowns, and in 1516 took him with him to France as his principal Court-Painter. This distinction, however, was honorary, for Leonardo did not produce

a single work after it was conferred. His health had begun to decline on leaving Italy; and arriving in France, after a tedious illness, he died at Cloux, near Amboise, May 2, 1519, aged sixty-six. Leonardo's genuine works are exceedingly rare, as it is known that many attributed to him were only the creation of his mind, not the production of his hand. His pupils were his painters. Yet he was a man of extraordinary industry; his writings are very numerous, and in many libraries; and his 'Treatise on Painting,' which is "the formation of all that has been since written on the theory or practice of Art," has been translated into several languages. Leonardo's scholars were many, and their works are particularly distinguished by their transparent lights and shadows, the *chiaroscuro* of which this great master was the inventor or discoverer.

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No. 277. SALVATOR MUNDI. (School of this master.) A full view of the Saviour; seen against a dark background. He wears an under-coat of grey, a cloak over it, red, fastened at the throat by a bossy gold brooch. The right hand is in an attitude of benediction, the left carries a crystal sphere, banded round about with gold; a cross on its topmost band; and an epitome of the whole world seen in reflection on the crystal surface.

On Panel. 10½ in. high; 8½ in. wide.

No. 287. VIRGIN AND INFANT SAVIOUR. (School of this master.) This little picture has a Raphaellesque appearance, and is probably a Florentine production. The Virgin sits, in a crimson jacket, with dark blue drapery on her knees. A plain golden ring for nimbus is on her head, which is dressed with a faded purple handkerchief. The child stands on her lap, and clutches the margin of his mother's dress, turning his face towards the spectator; his nimbus has a cross on it, all in gold outline. Calm sky. Hill and tree both of the fifteenth century transition.

On Panel. 2 ft. ¾ in. high; 1 ft. 5 in. wide.

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## VOSTERMAN.

BORN, 1643.

DIED, 1699.



AN VOSTERMAN was born at Bommel, in Over Flakke on the Meuse, in 1643. His father was a portrait-painter, and placed him under the instruction of Herman Sachtleven, in Utrecht. He became an excellent painter of small landscapes in oil. In 1672 Vosterman left Utrecht and went to Nimeguen, where the Marquis de Bethune made him his major-domo, employed him to purchase pictures, and took him to Paris. From Paris he came to England, and by order of Charles II. painted a chimneypiece at Whitehall, and some pictures, but he demanded a price so high for those days, 150*l.*, and 200*l.*, that he received but few commissions. He was a vain and extravagant man, and became so embarrassed in his circumstances, that his countrymen had to raise a subscription to save him from arrest. It was said that his distress was partly owing to the non-payment of his commissions from the King, which is probably true, as his last picture, "A View in St. James's Park," containing portraits of the nobility who frequented the walks, was never paid for. Relieved from the most pressing of his difficulties, Vosterman accompanied Sir W. Soame on his embassy to Constantinople; but Sir William dying on the way, he accepted an invitation from his former patron, the Marquis de Bethune, and went to Poland, where he died about the year 1699.

No. 101. A VIEW ON THE RHINE. A view from the bank of the river in the higher part of its course. Houses, that look like Swiss houses, are in the foreground; distant hills, villages, and woods back them up. At the foot of a foreground cliff is a collection of boats. Trees and villages; a road, on which are country-people in carts, and on foot, and others dancing, make up the picture. A summer sky and blue-grey distance.

On Panel. 1 ft. 4 $\frac{3}{4}$  in. high; 1 ft. 10 $\frac{1}{2}$  in. wide.





## WATTEAU.

BORN, 1684.

DIED, 1721.

**A**NTOINE WATTEAU, born at Valenciennes in the year 1684, was the son of a carpenter. He early acquired a taste for costume-painting; and his pictures of *fêtes champêtres*, nymphs and swains, so exquisite in their graceful mannerism, will ever rank him with the best of the *genre* painters of the seventeenth century. Living in the gorgeous reign of Louis XIV., there was no lack of subjects to suit his pencil, and his representations of Court life and manners are charming compositions. In 1717, when he was made a Member of the French Academy, he painted his diploma picture, the "Embarkation for the Island of Cythera," now in the Louvre; but shortly after, his health failing, he came to England to consult the celebrated Dr. Meade, physician to George II. The Doctor received Watteau into his own house, and in a few months time restored him to comparative health; but the rigour of an English winter drove him back to his native land, again an invalid, and he died of consumption at Nogent-sur-Marne, near Paris, July 18, 1721, at the early age of thirty-seven.

Watteau's master was Claude Gillot, the engraver. His colouring, for the general effect of which he was termed the "Miniature Veronese," was produced by his own observation and careful study. How closely he adhered to his models may be seen by the trees and landscape portions of his pictures, which were copied from the gardens of the Tuileries, and those of the villas near Paris. Watteau left behind him a great number of drawings in red and black chalk.

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No. 197. *FÊTE CHAMPÊTRE*. A glade, in a green wood, looks out over a fantastic country of wood and water, and contains the figure groups. Two ladies sit on the ground in the centre of the picture. They wear *sacques*; a gentleman is behind them in attendance, with his hand on the arm of the nearest one. In the foreground a lady pushes away a cavalier, who is evidently making too free in attempting to put his arm around her waist. Between these groups a number of bottles and a picnic refreshment-basket. Quite in the foreground are a man and two dogs on the ground. Behind the central group, to the right, a fantastic gentleman, in red satin, adjusts the head-gear of a grey horse, on which a lady is mounted; another, who is behind the animal, arranges her dress for the ride. Beyond all, in the middle of the picture, two ladies and a cavalier look on at the scene. A serving-boy, with a staff, stands over the first-mentioned two ladies.

Lent to the Royal Academy in 1836, 1839, and 1845.

On Canvas. 1 ft. 7½ in. high; 2 ft. 1 in. wide.

No. 210. *LE BAL CHAMPÊTRE*. The spectator looks out from the back of an alcove or arcade over a garden, with many birch-trees and a fountain. The style of the architecture is rich Renaissance, alternate courses of white and grey stone, figures, vases, and shells.

A flight of steps leads down to the garden. On a black and white marble tiled floor a lady and gentleman dance a minuet de la cour. On the left, a group of ladies looking on, some sitting on the ground, others standing. On the right, gentlemen and ladies converse and flirt, and drink wine. Behind them are more company and the musicians. On the same side, between two figure-carved pilasters, is a huge heap of plate on a buffet piled with fruit and refreshment. A solitary lapdog is in the foreground. On the same side a glimpse of distant architecture is seen through the gardens and trees.

Engraved by Scotin.

This picture was No. 68 in *Desenfans' Catalogue*.

Lent to the Royal Academy in 1831 and 1848.

On Canvas. 1 ft. 7½ in. high; 2 ft. ½ in. wide.

## WEENIX.

BORN, 1644. DIED, 1719.



AN WEENIX, eldest son and scholar of Jan Baptist Weenix, was born in Amsterdam, January 1644. His mother was Josine de Hondekoeter, daughter of the painter Gilles. Studying under a father so eminent in different styles—a painter of history, interiors,

landscape, portraits, birds, and animals—young Weenix acquired an extraordinary facility in composition and variety. He became a most successful imitator of his father's work, and so completely copied the style, that many of his earlier pictures are frequently taken for pieces by Jan Baptist. At the early age of sixteen Weenix lost his father, who died before he had completed his thirty-ninth year; and from that date young Weenix devoted himself entirely to his art, and by constant study, so improved his work by greater boldness of execution and more freedom of colouring, that he decidedly surpassed his father, especially in pictures of hunting-scenes and dead game. He became greatly distinguished. John William, the Elector, gave him many commissions; three rooms at his hunting-seat at Berusburg were painted entirely by Weenix; and his pictures in Amsterdam and other cities steadily increase in value. There is but one of this master's works in the National Gallery, but there are several in private collections in England very highly esteemed. Sir Joshua Reynolds speaks of Weenix' painting as "most remarkably excellent," and "as fine as possible," "admirably drawn and well-coloured." Jan Weenix died in Amsterdam, September 1719.

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No. 19. A HAWK AND SPARROWS. The hawk stands over a hen-sparrow that it has killed, and open-mouthed defies the cock-bird, which stands in an attitude of attack. A flat distance; the immediate surrounding of the birds are a tree-stump and some honey-suckle.

On Canvas. 2 ft.  $4\frac{1}{2}$  in. high; 1 ft.  $8\frac{1}{2}$  in. wide.

No. 147. LANDSCAPE WITH CATTLE AND FIGURES. A shepherd-boy, with three sheep that are grouped on the right of the picture, sits on the ground and clips the hair from the neck of a dog. A gourd, a shepherd-spud and his hat all lie about him on the ground; an older dog rears up on his hind legs, and looks over his master's shoulder at what is going on. A portico, with dwarf columns and capitals, among architectural mouldings, rocks, and bushes, are near the group. Meadows stretch away down to a stream, which is being forded by people in the distance; earthy hills close into the river's course at some distance farther down its course. A grey threatening sky.

On Canvas. 2 ft.  $6\frac{1}{2}$  in. high; 3 ft.  $2\frac{3}{4}$  in. wide.

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## WILSON, R.A.

BORN, 1713.

DIED, 1782.



RICHARD WILSON was born at Penegoes, Montgomery, in 1713. His father was a clergyman and his mother was a relative of Lord Chancellor Camden. Richard was the third son. His early love for drawing attracting the notice of Sir George Wynne, he was placed under the tuition of Thomas Wright, the well-known portrait-painter in London. In this branch of art Wilson distinguished himself sufficiently to be patronised by Royalty; but visiting Italy in 1749, in Venice he became acquainted with Zuccarelli, a landscape-painter of immense popularity, who persuaded him to abandon portraiture for the more interesting study of natural scenery, for which he possessed decided talent. In Rome he was greatly encouraged by the approbation of Vernet and Mengs, who exchanged pictures with him; and after six years absence he returned to London a "finished landscape-painter." Wilson took up his abode in the piazzas of Covent Garden, then a favourite locality for artists, where he painted several large pictures, and enjoyed a fair portion of patronage: but the caprice of public taste, his own rough manner and irritable temper, caused him to be soon neglected; and although he far surpassed Zuccarelli, and, with the exception of Gainsborough, all his contemporaries in landscape, yet he attained no popularity, and his pictures remained on his hands to be sold as necessity urged, for a few pounds each to the dealers. As his fortunes declined, Wilson had to decrease his expenses, and change his abode to suit his circumstances; in his distress, Paul Sandby frequently assisted him, but the unfortunate painter grew reckless and dissipated, and his disposition so morose that many friends held aloof for fear of giving offence. In 1776, when Wilson's boon companion, Frank Hayman, died, the Academy, recognising Wilson's abilities and destitute condition, gave him, on application, the post of librarian, which brought him a small annuity. But, in spite of all, his means were insufficient, and he became more and more dreary. His last abode in London was a poor, barely-furnished chamber, near

Tottenham Court Road, and here would in all probability have ended his days but that the death of his brother put him in possession of a small estate in Wales. With broken spirits and declining health, this timely aid procured for Wilson ease and comfort for his last days. He left London in 1780; and after two years of quietude, spent amidst the lovely scenery of his native soil, he died suddenly, May 11, 1782, and was buried in the churchyard of Mold, in which church his father had for so many years officiated. A great many of this master's pictures have been engraved, and there are several fine examples in the National Gallery and other collections. He is deservedly regarded as one of the greatest masters in landscape of the English School; and on the occasion of an exhibition of about seventy of his works in the British Gallery, Pall Mall, 1813, a contemporary paper recording his merits, added the following remark:—"To the emotions engendered by the magic touch of RICHARD WILSON we can apply no other epithet than that of SACRED."

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NO. 215. THE CASCATELLA AND VILLA OF MÆCENAS, NEAR TIVOLI. The foreground of this fine picture is formed of a plane of rock, covered in the immediate foreground with brambles. An artist, said to be Wilson himself, has pitched his easel on this place, and a woman with a child in her arms, looks on at his work. The plateau is walled in by rocks and trees on the left edge. Beyond him is a chasm, with the river rushing down in cascade into it. The right of the foreground is formed of dark trees; and beyond it a swelling green hill, with a pathway and two figures on it. Two others are seen on the edge near the cleft. On the other side of the chasm two promontories are seen; on the nearer one are modern buildings, on the farther one the Roman ruins; beyond both is the flat sunlit Campagna. A yellow, warm, sunny sky, tinting away to clear blue-grey, rather greenish, to the left top corner of the canvas.

Wilson has repeated this picture more than once.

Engraved by R. Cockburn and C. Turner.

On Canvas. 2 ft. 4½ in. high; 3 ft. 2 in. wide.

WOUVERMAN.

BORN, 1620.

DIED, 1668.

PHILIP WOUVERMAN, born at Haarlem, 1620, was the eldest son of Paul Wouverman, an historical painter of little merit, but possessed of sufficient ability to instruct his three sons in the art he himself practised. Philip, who, it is said, afterwards studied under Wynants, became a masterly painter, combining great skill in colouring, correctness of drawing, and much spirit, with perfect harmony. His small pictures of groups of horses are unrivalled, and generally regarded as the most excellent of his works. Notwithstanding the remarkable truth and unity of his style, and the peculiar "liquid softness," which characterises his best pieces, Wouverman found few patrons, and but for the notice of the picture-dealers who purchased his work at their own price, he would have been destitute of the necessaries of life. A kind friend, the Curé Corneille Catsz, who resided near Wouverman, observing his struggle to support his family, and the timidity which kept him in the hands of his few purchasers, lent him six hundred florins, in order to free his mind from anxiety while he continued his work, and the painter evinced his gratitude by presenting him with a picture, which was for a long time in the Roman Catholic Cathedral of Haarlem. Philip Wouverman instructed his brothers, Pieter and Jan, and their works are not unfrequently attributed to him, from their similarity of style, but they are very inferior in every respect to those of the great master. Wouverman never travelled, and took no honours; yet of his work Sir Joshua Reynolds remarks: "He is one of the few painters whose excellence is such as leaves nothing to be wished for." Philip Wouverman died in his native town, Haarlem, in the forty-ninth year of his age, May 1668, and was buried in the north transept of the Nieuwe Kerk. He married late, and left one son, born the year of his father's death. This son, Paul, subsequently became a Carthusian monk. There are many engravings after Wouverman. J. Moyreau, engraver to the King, Louis XIV., executed over fifty battle-pieces, "Hunting and

Hawking," "The Burning of a Mill by Soldiers," "A Blacksmith's Shop," &c. His own etchings are very rare; so also are his drawings.

No. 53. LANDSCAPE WITH HAYMAKERS. The scene is on a bank or old dam in the Low Countries. A boat is drawn up at the left edge of the picture, with its prow on the shore, no doubt awaiting its load of hay. Two waggons, of four horses each, are visible; one advances towards the boat's head, and one comes down the steep dam in the middle distance. A house and a tree fill the distant corner to the right. On the mound are various groups of figures; one man attends to the horses of the nearest wain; one rakes the hay together at the side of it, and one on the top either arranges the load or throws it down, while a man and a woman rest on the ground towards the right foreground. A cavalier, wearing a hat and feathers, on a grey horse, canters down the road towards the spectator. A group of women and children play in the hay. A man, single-handed, rolls a haycock over. Clouds are on the left of a fair sky.

On Canvas. 1 ft. 5½ in. high; 1 ft. 10½ in. wide.

No. 63. LANDSCAPE WITH FIGURES. A rough sandbank, worn into hollows by the weather, and topped with tufted grass. A piece of fence and a broken-down tree are on the right. A cottage is seen from the edge of the bank and over it. A man on foot walks inwards towards a lake, on the left side of the picture; the lake stretches into grey distance, and has sandy banks. This man is followed by an officer on a grey horse; a dog trots just in front of him; another dog points at something on the right. A seated figure is seen on the right, under the bank. Clear, grey-blue sky, with a filmy rain-cloud at the top.

On Canvas. 9¼ in. high; 1 ft. 5½ in. wide.

No. 64. LANDSCAPE. The foreground is similar to the last picture, that is, rough ground on the edge of a mere, broken into knolls, with patches of vegetation and scattered trees about. A horseman rides away from the spectator, with a dog at his side, at the edge of the water, towards a flat grey distance. A man in a cloak approaches him, and a beggar leaves a woman sitting on a bank, and comes towards the rider, hat in hand. A rain-cloud is overhead; it joins a mass of grey cloud in the distance; otherwise grey-blue sky.

On Canvas. 9¼ in. high; 1 ft. 1½ in. wide.

No. 65. LANDSCAPE WITH FIGURES. (Ascribed to this painter.) The foreground is a dark road on the bank of a river. A hawking-party has been out and arrives here, and is awaiting the arrival of the ferry-boat from the other bank, which is being pushed off from its moorings on that side, from under a bank on which is a clump of houses and trees. One man of the nearest group is dressed in blue;

he rides a brown horse, and holds the bridle of a grey one, whose rider has dismounted, and stands near a pollard willow and an alder, looking away from the front. One man, sitting on the bank, examines the lock of his fowlingpiece. Two servants on foot (one with hawks), dressed in red, kneel or stoop down and pat three dogs; two other dogs are coupled and stand near the edge of the water. A warm cloudy sky, with blue sky seen through a rent to the right, and to the left at the top.

Engraved by R. Cockburn.

On Panel. 11½ in. high; 1 ft. 2 in. wide.

No. 93. VIEW NEAR SCHEVENING, IN HOLLAND. The scene is on the bank of a dune; an old brick tower is in the near middle distance, and farther to the right the church spire is seen behind the mound. A group of dealers and fishermen, four on foot and one mounted, are bargaining over some fish that are laid out on the ground. In the group there are two women; one behind, with a pack on her back, and one in front sitting on the ground, with a boy lying across her knees. A white pack-horse, and two children playing on some logs, are foreground objects. A straw shelter for a watchman, is a little removed from the figures; and a pole, roughly rigged, which serves as his signal-post, is in the midst of the group.

Farther down on the sands, two men on horseback are racing; others are still. The scene is further made alive and interesting by men in the water, straw huts as shelter-places, posts on which to dry nets, &c., and a boat hauled up under the sand-bank. Clouds are coming up from the west, over a clear sky.

Painted in the artist's first manner.

No. 310 in Smith's Catalogue. Sold from the Collection of De Witt, Amsterdam, 1741, for 300 florins (27*l.*); worth in 1827, 150 guineas.

On Canvas. 1 ft. 7 in. high; 2 ft. 6½ in. wide.

No. 125. LANDSCAPE WITH FIGURES. A halt of three cavaliers at a wayside inn, which occupies, with its brown mass, a large part of the left side of the picture; one tree is next the left edge of the picture, and one behind the right gable of the inn.

One of the riders is still in the saddle, facing the spectator, and rather behind the others; he looks into an empty delf pitcher. Another stands in the foreground in a canary-coloured doublet, with a blue ribbon across it, grey breeches, and buff boots; a feather in his hat. He stands with his hands behind his back, as he looks at the landlady, who baits the horse of the first cavalier in a trough, which she supplies with corn from a sieve. A white deerhound sits in the middle of the road, with his back to the spectator. The third cavalier sits half-reclining on the ground in a buff coat with pinkish sleeves, and brown felt hat, with his back to the spectator. An overturned bucket is behind him.

Farther on in the picture, on the right, the host is seen baiting the two remaining horses.

All the scene is on a rising ground of a small knoll, below which, to the right, a grey distance is seen. In middle distance three labourers are seen on foot; behind them, two others precede a load of hay that is coming down a steep place. A fine sky, with white summer clouds, and a scud of rain over the house.

On Panel. 1 ft. $4\frac{3}{4}$ in. high; 1 ft. $11\frac{1}{2}$ in. wide.

No. 126. LANDSCAPE WITH FIGURES. An open piece of country, treeless; grey hills in the distance enclose a tract of low flat land; in the centre is a cottage and winding stream. A road winds over the foreground of sandhills, in a gap in which is a hovel, with a birch-tree near it. In the foreground is a stream, guided through a spout into a cistern; the water overflows and runs in to the foreground; a white spaniel drinks. Two riders, one a trumpeter, who remains on his animal, with his back to the spectator; the other, his man, who has dismounted, and holds his grey horse's bridle; a dog sits behind him; he looks towards a woman, who stands at the margin of the cistern with a bucket of water for the horses.

A little removed from this group is a man with a pack on his back, who sits on the ground, and three sheep are under the birch-tree.

Blue sky with white clouds.

This and the preceding picture are those, it is believed, which were sold from the Marquis de Brunoy's Collection, in 1749, for 216*l*.

On Panel. 1 ft. $4\frac{3}{4}$ in. high; 1 ft. $11\frac{1}{2}$ in. wide.

No. 136. THE RETURN FROM HAWKING. A sandy barren-looking, open country; on the left is a high garden terrace in masonry, on which are three figures. Two busts decorate its two angles, and below it an arbour'd terrace, beneath the shade of which dinner is laid. A party of ladies and gentlemen welcome the return of a similar party to themselves as to dress, who come back from hunting. The foreground object is a piebald horse held by a groom; to its left a lady on horseback and a blackamoor, who holds an Eastern-looking umbrella over her head; behind her is a man in a cloak, with a hawk on his wrist. To the left, a lady stands and receives the party, and a servant shows her a hare; the horse from which he has dismounted is part of the central group, and stands with his tail towards the spectator. Near is a vase of flowers, with a boy, a dog, and a monkey, playing about its base. A servant in the foreground guards a group of two dead roebucks and a dog. To the right a man leads a brown horse away. A rider comes towards the front, and a man and dogs stand about. In the foreground on this side a cripple is seen, who with a girl and a dog are walking away to the right. Farther in, a beggar and a child kneel for alms, hat in hand; a donkey behind them. Clear blue sky; a dust-coloured cloud is near the earth, and behind the trees and buildings.

Engraved by Dequevaviller and Moreau, No. 30, and in the Orleans Gallery.

On Panel. 1 ft. $6\frac{1}{4}$ in. high; 2 ft. 1 in. wide.

This is probably No. 334 in Smith's Catalogue, under the title of "La Chasse aux Éperriers." It was in the Orleans Collection in 1738, and valued, in 1793, at 200*l*.

No. 137. THE FARRIER AND THE OLD CONVENT. The scene is an old mouldering enclosure, perhaps formerly a convent wall, on the right of which a tower with a conical roof is seen. A rickety farm-gate is attached to this tower. On the left a part of the wall has been built up into a house. The interior of the scene is centred in two horsemen; one of whom, dressed in blue, with jack-boots, is on horseback; he converses with a woman and a boy, and seems to be praising the baby she is nursing, as she looks with a smile half at his face and half at the child's; a white dog curled up and licking itself, is in front of them. A horseman on foot in a yellow doublet, a hat and feathers, and riding-boots lined with red, is looking on at two countrymen who shoe the hind foot of a white horse, a valise across his saddle; in front is a cloak of red cloth. A dog looks up at the cavalier; a boy in a man's doublet is behind him. The wall against which they stand is pierced with a door, and fanlight over, and a window is near, protected by sticks that interlace like basket-work. On the wall itself, above, a woman is spreading out clothes to dry, which she takes out of a basket. There are a white and a red flower-pot, with blossoming flowers in them, to the right of this woman. In another part of the wall a doorway is pierced, that gives access to a flight of steps leading to the top of the wall. At the entrance to this staircase a man lies asleep; near him a woman and a young child sit; she directs a shepherd, who comes in leading a flock of sheep. Another man, mounted on a donkey on a truss of straw, drives in the flock, which crowds into the gateway. Close to the right edge an old woman is seen in the distance. Summer sky, with warm clouds towards the horizon. Signed with initials.

Engraved by R. Cockburn and by Moyreau.

On Canvas. 1 ft. 9½ in. high; 1 ft. 5½ in. wide.

This is No. 69 in Smith's Catalogue, and is described under the title of "Le Colombier du Maréchal," engraved also under the same title. It was in the collection of M. d'Argenville in 1766, for 80*l*f., (32*l*.); M. Herron of Brussels bought it in 1788 for 1820 flor. (164*l*.); Noel Desenfans, 1802, for 200 guineas.

No. 144. A HALT OF TRAVELLERS. A sandy, open, heathy country, in a hollow of which to the left a farmstead is seen with hedges in the middle distance. A knoll with a stream flowing past it, and a mud hut with a pent roof. Two dead trees, and behind them two young and living ones, give shelter to two men, one of whom has dismounted from his grey horse, and is resting on his packages that he travels with; the other wears a blue cloak and remains still mounted. The foreground is a neutral brown, neither warm nor cold. A clear sky, but with stormy clouds rising from

the horizon. Painted in the artist's first manner. Signed with initials.

Engraved by R. Cockburn.

No. 232 in Smith's Catalogue. Noel Desenfans gave 200 guineas for it in 1802.

On Panel. 1 ft. 5 $\frac{3}{4}$ in. high; 1 ft. 4 in. wide.

No. 173. **LANDSCAPE WITH FIGURES.** A lovely country of hills, wooded mounds, castles, and small towers on heights; all seen under a fair sky. The foreground is a broken-down bank, with a way over it to a ford over a small stream, which bubbles towards the front of the picture among rocks and stones. Under the shade of half-a-dozen birch-trees, on a sandy bank, a hawking party are about to rest. In the foreground a page in dark clothes, and a red cloak under his arm, holds a grey horse; an old man behind the animal holds two others on his right. A lady has dismounted, and sits on a bundle of cloaks, &c., and a gentleman in a buff coat, puffed hose and high boots, flourishes his hat in his right hand, and offers her an orange, which he has taken from a dish held by a dark servant behind them. One dog fawns up to him, another is quiet. A servant, or a member of the party, and another dog are to the left; he fills a flask at the stream; near him are a stoneware bottle and a flat metal cup, on the ground. A lady and a gentleman ride in from the right, he with a hawk on his wrist. An old man stands, cap in hand, to them; a servant runs on their right side near the bank. Another servant, with a hawk and dogs, appears over the edge of the road. Two coupled dogs, and a third free, are on this side. On the left, in the middle distance, a man is walking on a path towards a plank bridge that crosses the stream. Fine sky.

Engraved by R. Cockburn and by J. Moyreau.

Lent to the Royal Academy in 1834.

On Canvas. 1 ft. 9 in. high; 2 ft. 7 $\frac{1}{2}$ in. wide.

This picture is No. 215 in Smith's Catalogue, where it is described under the title of "*Petite Chasse à l'Oiseau*," as "a truly beautiful example of the master." It was formerly in the Collection of the Chevalier d'Orleans in 1739, and in that of M. Hogenburgh, Amsterdam, in 1743, for 555 florins (50*l.*); and in the Collection of Danser Wyman, in 1797, for 1800 florins (162*l.*); it was bought by Noel Desenfans for that sum, and was valued by Smith in 1829 at 600 guineas.

No. 228. **LANDSCAPE WITH CATTLE AND FIGURES.** A small hill of undermined sand, which appears to have been used as a drying-ground for seaweed, is now occupied with a horse and waggon, and two men; one of them pitches up the *vraie* or dried weed, the other adjusts the load in the vehicle; all these are seen against the sky. On the right are two boys, one on a plank; both walk towards a camp-shed, or similar arrangement of piles and planks; they carry poles of perhaps rude fishing-rods. A pool of water is in the foreground, on the right of the picture. A load of sand has been thrown up

into a cart drawn by a white horse, which stands across the foreground. A man adjusts the harness of this horse at the collar; a boy sits on the tail of the cart. A woman and a child sit on the ground in the front of the picture, to the left. The distance looks inland, on the left, where a man is seen with a dog and a child walking away. A grey sky, which is blue above, and cloudy to the horizon, finish this exquisitely-painted picture.

Engraved by R. Cockburn.

Lent to the Royal Academy in 1838 and 1848.

On Panel. 1 ft. 4 in. high; 1 ft. 2 in. wide.

No. 311 in Smith's Catalogue, where it is valued at 250 guineas.

WYNANTS.

BORN, about 1610.

DIED, about 1677-8.



AN WYNANTS occupied a distinguished place among the landscape-painters of Holland in the middle of the seventeenth century, and was chiefly celebrated for his masterly execution of foliage. There is no biographical information concerning this artist. He was born at Haarlem, and it is believed that he was the master of Philip Wouermans: certain it is that Wouermans, Adrian Van der Velde, and Jan Lingelbach, all embellished Wynants' pictures with figures and animals. His death must have happened subsequent to the year 1677, as in that year his name still stood on the books of the Painters' Guild at Haarlem; but the latest date on a picture by his hand is 1674, on a "Forest Scene," in the Belvedere Gallery in Vienna. There are two of Wynants' pieces in the National Gallery.

No. 11. LANDSCAPE. Two figures are seen in the middle distance on the right, on a road running over a cut-out sandy bank, with a clump of trees beyond; foreground of burdock and an oak-tree; a grey distance; clouds and stormy rain-sky coming up from the horizon, on the right. Exquisitely finished.

Engraved by R. Cockburn.

This picture is No. 165 of Smith's Catalogue.

On Panel. 6 in. high; 7 in. wide.

No. 12. LANDSCAPE. A close study of a road over a sandhill, that has been cut into for sand. A figure walks on the road, a cow drinks at a pond, and a man lies in a hollow of the bank. Trees occupy the middle distance, beyond a green farming country, with a distant grey hill. A rather heavy sky, with smoke-coloured clouds from right horizon, to the top of the picture.

Engraved by R. Cockburn.

This picture is No. 166 of Smith's Catalogue, where it is valued at 60 guineas.

On Panel. 6 in. high; 7½ in. wide.

No. 208. LANDSCAPE. The view is outside an old town wall, with a moat around it. A house with arches under it, and behind it an old round tower or bastion. In the foreground a man, in a felt hat and a red cloak, walks from the front towards the gate-house; he leads one dog, and another follows him. Two men in conversation; a cow passes across, followed by a straggling flock of sheep. A distance of hedges and meadows and cattle. All seen under a fine weather but cloudy sky. A warm colour and fine texture in the old walls.

This picture is No. 167 of Smith's Catalogue, where it is valued at 80 guineas.

On Panel. 1 ft. 7½ in. high; 1 ft. 3¾ in. wide.

No. 278. LANDSCAPE AND FIGURES. (The figures are by Adrian Vandervelde.) This is a view of the Hague, and is a fine study of oak-trees straggling at the edge of a forest, which is seen in its original density to the right. A smaller wood of beeches lies beyond. One of the latter has been cut, and lies in the foreground among the reeds and burdocks. A road winds around the tree, on the left, towards the town, the buildings of which are seen in the distance, over a belt of trees. On the road are a horseman on a white horse, and a footman in blue, with a brown hat, followed by three dogs, one free and two coupled. A pair of market-people, a man and a woman, are approaching, followed by a little dog; she carries a load on her head, he has something under his arm; they appear around the angle of the road. Another path on the right shows three people, two women and a man, walking fast after a van, or four-wheeled vehicle, with a tan-coloured roof. A shepherd sits at the edge of the wood, and his animals are scattered about over the meadows that extend between the wood and the town. At the left, in the meadow, a horseman is seen in the distance. A grey cloudy sky. This picture was formerly attributed to Ruysdael.

Lent to the Royal Academy in 1842, 1848, and 1851.

This picture is No. 168 of Smith's Catalogue, where it is valued at £350.

On Canvas. 3 ft. 10 in. high; 5 ft. ¼ in. wide.



ZUCCARELLI.

BORN, 1702.

DIED, 1789.

FRANCESCO ZUCCARELLI was born at Pitigliano, near Florence, 1702. His masters were Paolo Anesi, G. M. Morandi and P. Nelli. He selected history for his first study, but ultimately devoted himself to landscape with small figures, and his pictures became so fashionable that his name was known, not only in Italy, but throughout Europe. Zuccarelli resided in Venice chiefly, until the year 1752, when he came to England; here he was much patronised by George III. and the nobility, and several of his pictures were engraved by Vivares. He remained in England above twenty years, and then returned to Florence to spend the remainder of his life in retirement; but vesting the fortune he had realised by his art, in one of the monasteries, which was shortly after suppressed, he was reduced to extreme indigence, and was compelled in his old age to resume the pencil he had laid aside. The "great and irredeemable fault of this painter's landscapes is insipidity." Zuccarelli died in Florence, 1789. He was one of the original members of the Royal Academy, and although far inferior in every respect to Richard Wilson, he was so formidable a rival, that he turned the tide of popularity entirely in his own favour. Zuccarelli occasionally painted portraits, and in early life made some etchings after several of the old masters.

No. 231. LANDSCAPE WITH FIGURES AT A FOUNTAIN.
A fountain, with a large tree over it, and a boy on a rock, in the foreground. A peasant woman, in a blue dress, walks towards the fountain, with a large pitcher under her arm; a boy drives goats and sheep away; to the left of the fountain a cow, with a woman and

child on horseback, fill the composition. In the left foreground there are three sheep and one goat. A blue-grey distance, and fine-weather sky.

On Canvas. 3 ft. $2\frac{1}{2}$ in. high; 4 ft. $\frac{1}{2}$ in. wide.

No. 232. LANDSCAPE. Two peasants, a man and a woman, drive their cattle towards a ford in a mountain-stream, on the distant side of which a woman is seen tending goats. The open country, probably the Campagna, stretches away into the distance. In the front, to the right, are rocks and a temple, and a large bare tree. Warm-coloured summer sky.

On Canvas. 2 ft. $10\frac{1}{4}$ in. high; 3 ft. $\frac{1}{2}$ in. wide.

No. 251. BACCHANALIANS. A young Bacchus reclines, attended by a Cupid, who passes a great wine-pot towards him. A female Satyr beyond, pours out red wine into a tazza; on the left, a little boy plays with a white goat. Two boys are seen in a tree above this group. A pleasant glade in a wood, and beyond are seen two nude Satyrs and two draped girls dancing; a small Satyr pipes to them. A reclining figure is seen in the distance.

On Canvas. 1 ft. $1\frac{1}{8}$ in. high; 1 ft. $6\frac{1}{4}$ in. wide.

No. 290. LANDSCAPE. A well-watered country discharges a fall into a little lake, near the foreground. Mountains are in the distance. A bank of rough ground, on the right, has on it cottages and a farmstead. A woman and a child that have carried a load, sit down to rest. Another figure advances towards them, with a load on her head. A man reclines farther in the picture. Dark trees on the left.

On Canvas. 1 ft. 2 in. high; 1 ft. 6 in. wide.

This picture was No. 31 in Desenfans' Catalogue, where it is stated that it and a companion ("Winter Scene") were painted for Mr. Dalton, Keeper of the King's pictures.

No. 321. LANDSCAPE WITH HORSES. Two horses, a brown and a grey, stand with their heads across each other. A peasant woman, basket on arm, looks at them. A bank of dark trees is behind. A town in the distance, and a mountain. All rather dark. The sky is blue.

On Canvas. 1 ft. $1\frac{3}{4}$ in. high; 1 ft. $6\frac{1}{2}$ in. wide.





UNKNOWN.

THE following pictures may be considered as the productions of artists whose names have not survived with their works, and until more evidence of authorship and authenticity is brought to bear on them, must be described under the heading above.

No. 40. ST. BARBARA. The head and shoulders only seen; her left hand is on the turret; her golden hair is partly plaited and wound round her head at the back, and partly loose. Shoulders bare, with a black band of her under-dress over them. Dark background. This picture was formerly attributed to Parmegiano.

On Panel. 10 $\frac{3}{4}$ in. high; 8 $\frac{1}{2}$ in. wide.

See No. 204, under the heading of Rubens, for an account of St. Barbara.

No. 90. LANDSCAPE. The convent is a large building with two towers, on a hill, in the middle distance of the picture. The hill wastes down to an open place with houses under its shelter. Cypress-trees and small buildings close the area. Small figures and animals are scattered about, and around a square piece of water. In the foreground, and near a tall building, with a pent over its door and a shrine above it, two men shoe a pack-ass; another driver and his beast look on. Close to the edge of the picture a woman, with a basket on her head, converses with an old man, who carries a basket at his back, but is sitting down. In the left corner a man with a basket reclines. A calm, summer, grey-blue sky.

This picture was formerly attributed to Slingeland, but is probably by Lingelbach, or one of his imitators.

On Canvas. 1 ft. 9 $\frac{3}{4}$ in. high; 1 ft. 6 $\frac{1}{4}$ in. wide.

No. 133. PORTRAIT OF A GENTLEMAN. An energetic face, with a foolish expression, looking towards the left, with long, bushy dark hair down to the shoulders. He wears a red dress, with

a dark-braided edge. A grey cloak just shows at the edges of the picture over his red dress. A plain, blue-grey sky background.

On Panel. 1 ft. 7½ in. high; 1 ft. 4 in. wide.

This looks like a Florentine picture of the fifteenth century, and was formerly erroneously attributed to Leonardo da Vinci. Dr. Waagen thinks this work to be by Boltraffio, a scholar of Leonardo da Vinci, who died at Milan in 1516, aged forty-nine.

No. 201. LANDSCAPE. A Dutch church in the middle distance; dark, autumn trees on the right; and in the foreground, a pollard-stump, on the left.

On Panel. 1 ft. 5 in. high; 1 ft. 9 in. wide.

No. 375. THE GUARDIAN ANGEL. A bare place, with bushes on the left and a tree on the right, both removed from the foreground, forms the material scene. A female winged figure, classically draped in scanty white drapery, which allows the limbs to be seen, wears over this an amber-coloured scarf or body-piece. She floats down towards the earth, with her left foot almost touching the ground. Her right hand is pointed upward; her left leads a nude child by the hand. She runs up towards her guardian with uplifted face and upraised hands. A grey-green sky. A neat and smoothly painted picture of tame academic standard.

On Canvas. 3 ft. 3½ in. high; 2 ft. 5½ in. wide.

No. 376. MASSACRE OF THE INNOCENTS (?). A fragment of a large composition, showing only the shoulder, arms, and head of a woman, all thrown over away from the spectator, and the head of a child, looking up to the woman, and apparently running towards her for shelter. A drapery is around the woman's waist; otherwise she is uncovered.

On Canvas on Panel. 2 ft. ¾ in. square.

No. 377. AN EQUESTRIAN PORTRAIT. A general officer with gold-embroidered cocked hat and red coat, leather breeches and trooper's boots, sits a brown horse, and prances from right to left. A whitish dog in the foreground. A lake and bank of trees form a low horizon for the figure. Stormy and cloudy sky, blue to the right. Formerly wrongly ascribed to Sir Joshua Reynolds.

On Canvas. 4 ft. 2½ in. high; 3 ft. 4 in. wide.

No. 378. A SEA-PIECE. The scene is the mouth of a harbour, with a breeze blowing from left to right across it. A fishing-coble is running in, followed by two others. A piled pier, with a beacon on a pole at the end of it, projects into the picture from the left edge. Behind it a number of fishing-boats are sheltered. A frigate is at anchor just off the pier; she flies a white flag at her fore and main-

mast head, and a red flag behind. A buoy in the foreground ; clear sky, with grey clouds.

On Panel. 1 ft. 4 in. high ; 2 ft. 4 in. wide.

No. 379. PORTRAIT OF THE PRINCE PRIMATE OF POLAND. The same character of face with that of the King his brother. The hair is powdered. Is dressed in a crimson-red cape, with bands round his throat. An order is carried by a broad blue ribbon, above which a red cross is sustained by a golden cord. As in his brother's portrait, the face is three-quarters towards the left.

In Pastel, on Paper. 1 ft. 11 $\frac{7}{8}$ in. high ; 1 ft. 7 $\frac{1}{8}$ in. wide.

No. 380. PORTRAIT OF STANISLAUS, KING OF POLAND. A fine, handsome, shaven face of this King ; his dark eyes and eyebrows contrast with his powdered hair. He wears a dull red coat and ruffled shirt ; a broad blue ribbon passes over his left shoulder ; on his left breast a blue order of a double cross, with silver rays. The head is seen in three-quarter view, looking towards the left.

In Pastel, on Paper (?). 1 ft. 11 $\frac{1}{2}$ in. high ; 1 ft. 7 $\frac{1}{2}$ in. wide.

"Warsaw, 7th September, 1764. Stanislaus Poniatowski, by what management of an Imperial Catherine upon an anarchic nation readers shall imagine, *ad libitum*, was elected, what they call Elected King of Poland. . . . A question rises here : 'At or about what date did this glorious Poniatowski become lover of the Grand Duchess, and then become ex-lover?' Nobody will say, or perhaps can? . . . Ritter Williams (that is Hanbury) must have produced him at Petersburg some time in 1756," 11 January, 1757, "finding it would suit, Poniatowski appeared there, on his own footing, as 'Ambassador from Warsaw.' . . . Poniatowski's age is thirty-two gone. . . . Made his first appearance in the streets of Warsaw in the late election time as a Captain of Patriot Volunteers. . . . His uncles, Czartoryski, were piloting him in ; and in that mad element, the cries, and shifting of talk, had to be many. He is nephew, by his mother, of these Czartoryskis, but is not, by the father, of very high family. 'Ought he to be King of Poland?' argued some Polish emissary at Petersburg ; 'his grandfather was land-steward to the Sapiehas.' . . . It seems the family was really good, though fallen poor, and since that land-steward phasis, had bloomed out well again. His father was conspicuous as a busy, shifting kind of man, in the Charles-Twelfth and other troubles ; had died two years ago as Castellan of Cracow, always a dear friend of Stanislaus Leszczinski, who gets his death two years hence (in 1766). . . . King Stanislaus had five brothers : two of them dead long before this time ; a third, still alive, was Bishop of something, Abbot of something, ate his revenues in peace, and demands silence from us. . . . Besides these three brothers, King Stanislaus had two sisters still living : one of them wife of a very high Lamaiski, the other of a ditto Bramecki.

"King Stanislaus himself was born, 17 January, 1732 ; played King of shreds and patches till 1790, or even farther (not till 1795 did

Catherine pluck the paper tabard quite off him); he died in Petersburg, February 11th or 12th, 1798. After such a life!

"Stanislaus was crowned, 25th November, 1764. He needs, as preliminary, to be anointed, on the bare scalp of him, with holy oil before crowning; ought to have his head close-shaved with that view. Stanislaus, having an uncommonly fine head of hair, shuddered at the barbarous idea, absolutely would not, whereupon delay, consultation; and at length some artificial scalp, or second skull, of pasteboard or dyed leather, was contrived for the poor man, which comfortably took the oiling in a vicarious way, with the ambrosial locks well packed out of sight under it, and capable of flowing out again next day as if nothing had happened. Not a sublime specimen of ornamental human nature, this poor Stanislaus! Ornamental wholly, the body of him, and the mind of him, got up for representation; and terribly plucked to pieces on the stage of the world. You may try to drop a tear over him, but will find mostly that you cannot."*

No. 381. A CRUCIFIXION. The crucified figure occupies the upper part of the panel, and is seen light in colour against a dark sky. Mary is on the left, clothed in a dark blue drapery with a grey under-dress visible at the neck and head, to which it forms a whimple-like covering. Her hands are crossed, and her eyes and face are turned towards the earth. John is on the right, and dressed entirely in red, with bare feet; he stands with his right hand on his breast, with his left extended; he looks up towards his Master. Both John and Mary have a golden ring for a nimbus. Mary Magdalen embraces the foot of the Cross, and looks with a rapt expression at the feet of the figure. She is dressed in a yellow petticoat, a red jacket or over-dress, and has a blue scarf across both garments. Her hair is golden, and flies loosely about. The attitude of Christ is represented looking down towards his Mother, and is probably the moment when he said, "Woman, behold thy son!" The cloth around his loins flutters towards the left. The legend of I N R I is above the cross. Between the Virgin and the foot of the Cross are a skull, a vase, and a human femur. Stumps of trees and sprouting branches are seen in the foreground. In the background, to the right, is seen a mound or hill extending behind the figure of John; in the middle, a view of Jerusalem walled, with town gates; within are churches, townhalls, and the Temple. Outside the walls is the procession of the soldiers going away from the crucifixion. The last two horsemen are seen in the space behind the Virgin and the Cross. Behind the Virgin's figure a rising ground is occupied by a sort of mortuary chapel and cemetery, with a figure kneeling near an open tomb.

On Panel. 3 ft. 11 in. high; 2 ft. 10 $\frac{3}{4}$ in. wide; elliptical top.

This picture was bequeathed, in December 1875, to the Gallery, by George Webster, Esq., M.D., who for sixty years lived a respected inhabitant of Dulwich. The picture was believed to be by Hans

* "History of Friedrich II. of Prussia," by Thomas Carlyle.

Memling, but a critical inspection shows that it was probably painted considerably after the death of that great artist.

Hans Memling, or Memline, was born about 1425, probably at Bruges, where he seems to have been a citizen of property and repute. He was dead in 1495. His largest and most remarkable works are the "Relic Case of St. Ursula," at Bruges; the "Marriage of St. Catherine," "one of the finest paintings of the fifteenth century," also at Bruges; the "Joys and Sorrows of the Virgin," at Munich; and "The Last Judgment," at Danzig.





APPENDIX A.

"A Descriptive Catalogue (with remarks and anecdotes never before published in English) of some Pictures, of the different Schools, purchased for His Majesty the late King of Poland: Which will be exhibited early in 1802, at the great room, No. 3 in Berners Street, the third door on the right from Oxford Street. By Noel Desenfans, Esqre., late Consul-General of Poland in Great Britain;" two vols., 1802.

Vol. I. contains the Italian, Venetian, Spanish, and French Schools; Vol. II. contained the German, Flemish, Dutch, and English Schools.

Then follow the conditions of sale, and an index to the Catalogue of 188 pictures.

The introduction commences thus:—

"It was in 1790, immediately after the French Revolution at that epoch, when the emigrant nobility brought into England their most precious effects to be disposed of, that Stanislaus Augustus sent here a Commission for purchasing a collection of pictures, in order to add some to those his Majesty was already possessed of, and to present the different artists in Poland with the other part, as models and specimens of painting; for his Majesty having a most refined taste of the fine arts, was fond of them, and had at heart their rise and progress in his country. In consequence, it was recommended to us to act with such caution as to purchase none but originals, and the fine pictures of the different Schools, when we should meet with them, at a liberal but not extravagant price, and it is on that principle that they have all been gradually purchased, both at public sales and by private contract . . .

. . . . As His Polish Majesty was particularly desirous of possessing none but pure pictures, we were also instructed, to prevent any damage, not to have them cleaned, which, as the visitors of the Exhibition will see, has been punctually observed, with the exception of a few which, after they were bought, were found to have been painted upon, although we had used our best of our knowledge against

purchasing such; fortunately, they had been so without necessity, and are now an ornament to the Collection.

"The public affairs of Poland were much deranged, and the Empress of Russia, as well as the King of Prussia, had already invaded the Polish territories, when this Collection, tho' far advanced, was yet far from being compleated. However, we went on in our pursuit, to render it worthy of a Sovereign, or, at all chance, of an Exhibition, and it was with that view that we continued to make our purchases to the very last spring, when it was expected that the late King of Poland's family would send for the Cabinet, at which time some of our friends, being desirous to see it before the exportation, saw about half of the pictures, as they could not be all shown for want of room, &c., &c.

"But previous to that epoch, and soon after His Majesty's demise, we applied to the British Government for their protection, and interference on our behalf with Paul, the Emperor of Russia, that as principal possessor of the Polish estates, and bound, of course, to discharge their and the late King's debts, His Imperial Majesty would be pleased to take the Collection, and reimburse what it had cost, or to defray the expenses of a public sale by auction, and us of our losses, if any were sustained. As soon as Lord Grenville, then Secretary of State for Foreign Affairs, had perused our memorial and the different letters of His Polish Majesty's Prime Minister on the subject of this Collection, his Lordship sent them to Lord Whitworth, at St. Petersburg, but, unfortunately, the harmony which till then had subsisted between that Court and the Court of London was on its decline, and soon after his Excellency returned home.

"However, on the accession of Alexander to the Imperial throne, we renewed our application, and requested Lord Whitworth to remit to us our papers, in order to lay before His Imperial Majesty the proofs of our just claim; but his Lordship answered, that after his departure from St. Petersburg the archive had been destroyed, to prevent its falling into the hands of the Russian Government, at that time inimical to this country, and he was afraid all our papers had shared the same fate.

"However, his Lordship was so kind as to write to Russia for further enquiries, but last September we received the following letter, which put an end to our expectations, and made us then determine to submit the pictures to the public:—

"The enclosed will confirm to you what I had apprehended concerning the fate of your papers. I hope the documents with which I furnished you will in some degree compensate their loss.

"Your most obedient humble servant,

"WHITWORTH.

"Stoneland, Sept. 4th, 1801."

APPENDIX B.

WILL OF NOEL JOSEPH DESENFANS.

Dated October 8th, 1803.

"This is the last will and testament of me Noel Joseph Desenfans of Charlotte Street Portland Place London. I recommend my Soul to God whom I beseech to give me a true repentance of my sins, and that He will be pleased to forgive them, I also ask pardon of those I may have offended and freely forgive those who may have offended me. I desire to be laid in a leaden coffin and kept in my own house till the Executor of this my last Will shall have prepared a vault where I may be removed. I give John Kemble Esqre. of Covent Garden Theatre the sum of One hundred pounds and I desire he will continue his friendship to the Executor of this my Will and that he may be so good as to assist him in the recovery of my property. I desire that my debts, if I leave any, shall be paid as soon as possible after my decease and I give to my dear Wife Margaret Desenfans the sum of Five hundred pounds to be paid to her six weeks after my decease. I give and bequeath unto the said Margaret Desenfans and unto my friend Sir Peter Francis Bourgeois my dwelling house in Charlotte Street Portland Place London, together with all its furniture, plate, books and linen, and as it is my wish that my wife and Sir Francis should continue to live in it together: I give the said house with the furniture, plate, books and linen, to the survivor of them. I give and bequeath unto my friend Sir Francis Bourgeois all the pictures, frames, and prints which are in my dwelling house in Charlotte Street. I give unto Sir Francis Bourgeois all the money I may have at home and at my bankers at the time of my decease. I also give the remainder of my property both real and personal unto my friend Sir Francis Bourgeois on condition that my dear wife Margaret Desenfans shall receive during the natural course of her life, in two half-yearly payments, from the day of my decease, the lawful interest on half of the said remaining property and in case she should not like to continue in my house with Sir Francis Bourgeois it will become from that moment the sole and entire property of the said Sir Francis Bourgeois. I appoint Sir Francis Bourgeois my residuary legatee and sole Executor of this my last Will and Testament."

EXTRACT FROM SIR P. F. BOURGEOIS' WILL.

Dated

"And as to my collection of pictures it is my desire that in case my Friend and Executrix Margaret Desenfans should survive me, my collection of pictures shall remain in the same situation in which they shall be found at the time of my decease. And after the decease of the said Margaret Desenfans, I give and bequeath all my collection of pictures, frames, and prints, now in my dwelling house in Charlotte Street, together with the furniture ornaments, plate, china, clocks, and other effects now being in my three leasehold houses in Charlotte Street and Portland Road, unto the Master, Warden, and Fellows, of Dulwich College, and their successors for ever. And it is my desire that the same may be there kept and preserved for the inspection of the public upon such terms pecuniary or otherwise at such times in the year, or days in the week as the Master, Warden, and Fellows of the College for the time being, may think proper. And the better to enable the said Master, Warden, and Fellows, and their successors to keep, preserve, and maintain such collection of pictures, furniture, and other Ornaments for such public inspection, I hereby direct my then remaining Executors and Trustees to invest the sum of Ten thousand pounds sterling in such separate Fund or Funds as they shall consider most productive, in the name of the Master, Warden, and Fellows of Dulwich college in trust, who shall have power out of the interest, dividends, and profits accruing from such trust fund to pay the salaries and wages of all such officers and servants as the said Master, &c., may think expedient for the proper maintenance and preservation of my collection of pictures, &c., it being my express will and desire that the sum of Ten thousand pounds last bequeathed, and the interest therefrom accruing shall be a perpetual fund for the purposes aforesaid, and for no other. And I also give and bequeath to the Master, Warden, and Fellows of Dulwich College, or their successors, the further sum of Two thousand pounds sterling for the repairing, improving, and beautifying the west wing and gallery of the College, for the reception of the pictures, furniture, and other effects hereinbefore mentioned, and as to all the residue of my personal estate, I hereby give and bequeath the same after the decease of the said Margaret Desenfans unto the Master, Wardens, and Fellows of Dulwich College, for the repairing, rebuilding, adding to, and beautifying their present chapel, and other parts of the said College."

EXTRACT FROM MRS. DESENFANS' WILL.

"First I desire that my remains be deposited together with those of my late dear husband Noel Joseph Desenfans Esquire, and of my late

dear friend Sir Peter Francis Bourgeois in the mausoleum attached to the Gallery of Dulwich College in the county of Surrey in the manner and according to the directions expressed in the last Will of my said dear friend Sir Peter Francis Bourgeois. And whereas it was the intention of Sir Peter Francis Bourgeois to direct that the President and Academicians of the Royal Academy of Arts should be invested with the power of ascertaining from time to time that the collection of pictures, frames, and prints be bequeathed by him to the Master, &c., of Dulwich College was properly preserved and kept, and for that purpose that the President and Academicians should be requested to visit the collection once in every year on St. Luke's day, and give their opinion as to the state and preservation of the same and that on their annual visit a dinner be given to them in the gallery at Dulwich College. Now approving as I do, of the propriety of such annual visitation and being desirous of carrying into effect the intention of my said dear friend, I give and bequeath the sum of Five hundred pounds to the said Master, Warden, and Fellows of Dulwich College, upon trust to invest the same in Government or real securities at interest and apply the interest to arise therefrom for ever, towards the entertainment of the President and Academicians, and in order that the said annual dinner may be properly and suitably given I do hereby bequeath the following articles to the Master, &c., of Dulwich College which I direct shall be preserved by them and never be used on any other occasion for any other purpose whatsoever, viz., three dozen of silver plates with the arms of Noel Joseph Desenfans Esquire engraved on them, a silver bread basket with ditto, four dozen of silver forks engraved with his crest, one dozen of silver spoons ditto, six salt spoons ditto, a large silver waiter, two small ditto, three dozen of ivory-handled knives, the blades steel and plated, a complete dinner service of china dishes, a desert service of five pieces, with two dozen of plates, a large mahogany dining-table, with table cloth, four plated bottle-stands, with decanters and glasses, a mahogany press, with shelves and drawers, to be placed in an ante-room containing the above articles. I also bequeath unto the Master, &c, of Dulwich College the following articles, which I direct shall be placed and preserved with the collection of pictures in the gallery of the College, viz., two statuettes one of Noel Joseph Desenfans Esquire, and one of Sir Peter Francis Bourgeois by Westmacott, a sofa and ten chairs covered with green velvet, two commodes with drawers inlaid with brass and tortoise-shell, two ebony tables with gilt legs, an inlaid commode drawer, a mahogany side table with a cistern under it, a French clock standing on a marble slab, two marble vases, five china ditto, ten ornaments in bronze, twelve cane-bottomed stools, with purple velvet cushions. I also bequeath the following articles unto the said Master, &c., of Dulwich College, which I direct shall

be placed and preserved in the mausoleum attached to the same College, viz., two marble busts one of my said late dear husband Noel Joseph Desenfans and the other of the said Sir Peter Francis Bourgeois, four stools, and six chairs, the crimson furniture trimmed with gold lace belonging to the chapel annexed to my said house in Charlotte Street, and the mahogany press and shelves containing the same, and whereas it was also the wish of my said dear friend Sir Peter Francis Bourgeois, that a person should be appointed to the care of the said collection of pictures to be called the custodio or principal keeper thereof and that a servant should be kept by the said Master, &c., who should attend the said gallery and wear the livery of my late dear husband, Now I do hereby request that the said wish may be strictly complied with by the Master, &c., of the College. And I do hereby entreat that the collection of pictures may be opened by the said Master, &c., for public inspection on one day of the week only, which I recommend to be Tuesday it having been the wish of my dear friend Sir Peter Francis Bourgeois such an arrangement should be made. And I also direct that the annual entertainment to the Royal Academy may take place on the second Saturday in the month of May or on any other more convenient day of that month, in every year, instead of St. Luke's day."



TABLE No. I.

Containing a List of Painters' Names arranged according to the
Numbers on the Pictures.

No.	No.
1. GAINSBOROUGH	39. VAN HUYSUM
2. RIGAUD	40. UNKNOWN (PARMEGIANO?)
3. OPIE	41. BOTH
4. BOURGEOIS	42. LAIRESSE
5. CUYP	43. CORTESE
6. VAN HARP	44. TENIERS, the Elder
7. POTTER, Ascribed to	45. SNAYERS
8. ROMEYN	46. TENIERS, the Elder
9. CUYP	47. DU JARDIN, Ascribed to
10. ROMEYN	48. DU JARDIN, Ascribed to
11. WYNANTS	49. VERNET, Ascribed to
12. WYNANTS	50. TENIERS
13. CUYP	51. RUYSDAEL, copy by WOODBURN
14. POELENBURG	52. TENIERS, the Elder
15. BREENBURG	53. WOUVERMAN
16. BREENBURG	54. BRAUWER
17. BERCHEM	55. LOUTHERBOURG
18. TENIERS, the Elder	56. TENIERS, Ascribed to
19. WEENIX	57. BOURGEOIS
20. BOURGEOIS	58. TIEPOLO
21. MIEL, Ascribed to	59. BOURGEOIS, after CUYP
22. POTTER, Ascribed to	60. TENIERS
23. BOURGEOIS	61. TENIERS
24. BOURGEOIS	62. DU JARDIN
25. BOURGEOIS	63. WOUVERMAN
26. VAN DYCK	64. WOUVERMAN
27. CHARDIN	65. WOUVERMAN, Ascribed to
28. CASANOVA	66. OMMEGANCK
29. VAN HUYSUM	67. CARRACCI, School of
30. BOTH	68. CUYP, Ascribed to
31. CORTESE	69. TENIERS
32. LAIRESSE	70. POTTER, Ascribed to
33. RUBENS, After	71. TENIERS
34. TENIERS, the Elder	72. A. V. D. VELDE
35. TENIERS, the Elder	73. A. OSTADE
36. BOTH	74. BOURGEOIS
37. JORDAENS	75. BAKHUIZEN
38. BOURGEOIS	76. CUYP

TABLE No. 1—*continued.*

No.	No.
77. LINGELBACH	118. RIGAUD
78. RUBENS	119. TENIERS
79. NEEFFS	120. POTTER
80. ALBANI	121. VAN HUYSUM
81. TITIAN, Ascribed to	122. VAN DYCK, Ascribed to
82. BOURGEOIS	123. GRIMOU
83. CUYP	124. VAN DYCK, Ascribed to
84. TENIERS	125. WOUVERMAN
85. DOU	126. WOUVERMAN
86. TENIERS	127. BOURGEOIS
87. SACCHI, Ascribed to	128. GIORGIONE, Ascribed to
88. BOURGEOIS	129. MURILLO, Ascribed to
89. LOUTHERBOURG	130. PYNACKER
90. UNKNOWN (LINGELBACH?)	131. HOBBEA
91. BOURGEOIS	132. BERCHEM
92. MONAMY	133. UNKNOWN (BOLTRAFFIO?)
93. WOUVERMAN	134. VAN DYCK
94. SAENREDAM, Ascribed to	135. VAN DYCK
95. BOURGEOIS	136. WOUVERMAN
96. BOURGEOIS	137. WOUVERMAN
97. BEECHEY	138. REYNOLDS
98. RIGAUD	139. TENIERS
99. TIEPOLO	140. VAN HUYSUM
100. TENIERS	141. CUYP
101. VOSTERMAN	142. N. POUSSIN
102. ZEGERS	143. REYNOLDS
103. MIEL	144. WOUVERMAN
104. DUSAET	145. CUYP
105. POELENBURG	146. REYNOLDS
106. DOU	147. WEENIX
107. A. OSTADE	148. TENIERS
108. A. V. D. VELDE	149. TENIERS
109. BOURGEOIS	150. PYNACKER
110. BREEMBURG	151. SLINGELAND
111. GAINSBOROUGH	152. A. OSTADE
112. V. D. NEER	153. BEECHEY
113. W. V. D. VELDE	154. RUYSDAEL
114. CUYP	155. TENIERS
115. POUSSIN	156. CUYP
116. TENIERS	157. HOBBEA
117. RUBENS, After	158. LE NAIN

TABLE No. 1—*continued.*

No.	No.
159. ROSA	200. BERCHEM
160. BERCHEM	201. UNKNOWN
161. BERRETTINI	202. VERNET
162. RUBENS	203. VERONESE
163. CUYP	204. RUBENS
164. BERRETTINI	205. BOTH
165. ALBANI, Ascribed to	206. REMBRANDT
166. W. V. D. VELDE	207. RUBENS
167. VAN DYCK	208. WYNANTS
168. RUBENS	209. BERCHEM
169. CUYP	210. WATTEAU
170. RUBENS	211. CLAUDE
171. RUBENS	212. G. POUSSIN
172. RUBENS, After	213. VAN DYCK, Ascribed to
173. WOUVERMAN	214. VAN DYCK
174. RUBENS	215. WILSON
175. RUBENS	216. V. D. DOES
176. POTTER, School of	217. DOLCI
177. RICCI	218. RUBENS, School of
178. I. OSTADE	219. CLAUDE, Ascribed to
179. REMBRANDT	220. ROSA
180. CUYP, Ascribed to	221. SWANEVELT
181. KALF	222. VELASQUEZ
182. RUBENS	223. LAURI
183. NORTHCOTE	224. MURILLO
184. CUYP	225. ROSA
185. TENIERS	226. DOMENICHINO
186. W. V. D. VELDE	227. VAN DYCK
187. RUBENS, School of	228. WOUVERMAN
188. RICCI	229. DU JARDIN
189. REMBRANDT	230. TITIAN
190. A. OSTADE	231. ZUCCARELLI
191. V. D. WERFF	232. ZUCCARELLI
192. CUYP, Ascribed to	233. TIEPOLO
193. ROSA	234. VAN DYCK
194. VELASQUEZ	235. RUBENS, Ascribed to
195. MOLA	236. TIEPOLO
196. V. D. HEYDEN	237. COQUEZ
197. WATTEAU	238. ELSHEIMER
198. BERCHEM, Ascribed to	239. CUYP
199. BOTH	240. RUBENS

TABLE No. 1—*continued.*

No.	No.
241. RUYSDAEL	282. REMBRANDT
242. VAN DYCK	283. MURILLO
243. CUYP	284. MOLA
244. CLAUDE	285. REYNOLDS
245. RUYSDAEL, School of	286. MURILLO
246. GUIDO	287. DA VINCI, School of
247. DU PAGGI	288. DOLCI, After
248. MURILLO	289. VERONESE
249. N. POUSSIN, After	290. ZUCCARELLI
250. VAN DYCK	291. N. POUSSIN
251. ZUCCARELLI	292. N. POUSSIN
252. LE BRUN	293. A. CARRACCI
253. N. POUSSIN	294. MURILLO
254. REYNOLDS	295. N. POUSSIN
255. CORREGGIO, After	296. L. CARRACCI
256. SWANEVELT	297. ELSHEIMER
257. G. POUSSIN	298. SCHEDONE
258. V. DELEN	299. CARAVAGGIO
259. GUIDO	300. N. POUSSIN
260. N. POUSSIN	301. G. POUSSIN
261. MOLA	302. SCHEDONE, Ascribed to
262. MURILLO	303. CLAUDE
263. TITIAN, Ascribed to	304. TITIAN, School of
264. CLAUDE, Ascribed to	305. N. POUSSIN
265. L. CARRACCI	306. RAPHAEL, Designed by
266. MOLA	307. RAPHAEL, Designed by
267. GUIDO	308. CHARDIN
268. VERONESE	309. VELASQUEZ
269. G. POUSSIN	310. N. POUSSIN
270. CLAUDE	311. CARRACCI, School of
271. ROSA	312. MURILLO
272. REMBRANDT, School of	313. SACCHI
273. SWANEVELT	314. BRIL
274. A. CARRACCI	315. N. POUSSIN
275. CLAUDE	316. N. POUSSIN
276. G. POUSSIN	317. MURILLO
277. DA VINCI, School of	318. BERRETTINI
278. WYNANTS	319. LE BRUN
279. N. POUSSIN	320. SWANEVELT
280. GUIDO	321. ZUCCARELLI
281. CORREGGIO, Ascribed to	322. A. CARRACCI

TABLE No. I—*continued.*

No.	No.
323. RUBENS, After	352. N. POUSSIN
324. GUERCINO	353. HOLBEIN
325. N. POUSSIN, Ascribed to	354. SASSOFERATO
326. SARTO, Ascribed to	355. RUBENS
327. SARTO	356. BEECHEY
328. GUERCINO	357. LAWRENCE
329. MORALES, Ascribed to	358. GAINSBOROUGH
330. MURILLO	359. LAWRENCE
331. GUIDO	360. LAWRENCE
332. GUIDO	361. GAINSBOROUGH
333. VERONESE	362. GAINSBOROUGH
334. A° CARRACCI, Ascribed to	363. MARATTI
335. A. CARRACCI	364. PROCACCINI
336. N. POUSSIN	365. BELUCCI
337. DOLCI	366. GAINSBOROUGH
338. NORTHCOTE	367. V. SOMER, Ascribed to
339. GUIDO	368. BOURGEOIS
340. REYNOLDS	369. OWEN
341. MURILLO	370. BOURGEOIS
342. MARATTI	371. BOURGEOIS
343. ALLORI, copied by BOURDON	372. BOURGEOIS
344. L. CARRACCI	373. BOURGEOIS
345. TURCHI. A. VERONESE	374. BOURGEOIS
346. SACCHI, Ascribed to	375. UNKNOWN
347. MURILLO	376. UNKNOWN
348. GUERCINO	377. UNKNOWN
349. DOMENICHINO	378. UNKNOWN
350. CIGNANI	379. UNKNOWN
351. RUBENS	380. UNKNOWN

TABLE

A Table in Parallel Columns, containing the Names of Painters whose to which they belonged. Also the English Sovereigns and Popes of English Painters are those of Artists whose works, though not or whose names historically precede them, or of those foreigners

<i>Popes.</i>		<i>Italian Painters.</i>		<i>French and Spanish Painters.</i>
	ELECTED.		BORN. DIED.	
PIUS II.	1458	L. DA VINCI	1452-1519	.. .. .
PAUL II.	1464	.. .. .	.. .. .	.. .. .
SIXTUS IV. ..	1471	GIORGIONE	1477-1511	.. .. .
"	"	TITIAN	1477-1576	.. .. .
"	"	RAPHAEL	1483-1520	.. .. .
INNOCENT VIII. 1484		A. DEL SARTO	1488-1530	.. .. .
ALEXANDER VI. 1492		CORREGGIO	1493-1534	.. .. .
PIUS III.	1503	.. .. .	.. .. .	.. .. .
JULIUS II.	1503	.. .. .	.. .. .	MORALES (Sp.) 1510-1586
LEO X.	1513	.. .. .	.. .. .	.. .. .
ADRIAN VI. ..	1522	.. .. .	.. .. .	.. .. .
CLEMENT VII. ..	1523	.. .. .	.. .. .	.. .. .
PAUL III.	1534	P. VERONESE	1528-1588	.. .. .
"	"	PROVACCINI	1546-1626	.. .. .
JULIUS III. ..	1550	DU PAGGI	1554-1627	.. .. .
MARCELLUS II. ..	1555	L. CARRACCI	1555-1619	.. .. .
PAUL IV.	"	A ^o CARRACCI	1558-1601	.. .. .
PIUS IV.	1559	A ⁿ CARRACCI	1560-1609	.. .. .
PIUS V	1565	M. A. CARAVAGGIO ..	1569-1609	.. .. .
GREGORY XIII. 1572		GUIDO RENI	1575-1642	.. .. .
"	"	C ^h ALLORI	1577-1621	.. .. .
"	"	F. ALBANI	1578-1660	.. .. .
"	"	B. SCHEDONE	1580-1615	.. .. .
"	"	DOMENICHINO	1581-1641	.. .. .
SEXTUS V. ..	1585	A. TURCHI	1582-1648	LE NAIN 1583-1648
URBAN VII. ..	1590	.. .. .	.. .. .	.. .. .
GREGORY XIV. ..	"	.. .. .	.. .. .	.. .. .
INNOCENT IX. ..	1591	.. .. .	.. .. .	.. .. .

No. 2.

Works are in the Gallery, in chronological order, and the School or Nation with whom they were contemporaneous. The names in Italics in the List in the Gallery, have influenced the Artists whose pictures are in the Gallery, who settled in this country.

<i>Dutch and Flemish Painters.</i>	<i>English Painters.</i>	<i>English Sovereigns.</i>
BORN. DIED.	BORN. DIED.	BEGAN TO REIGN.
.. .. .	.. .. .	EDWARD IV. .. 1461
..	" "
..	" "
.. .. .	<i>J. Mabuse</i> 1470-1532	EDWARD V. .. } 1483
.. .. .	{ <i>John Brown</i> (Architect) of Painter's Hall). .. }	RICHARD III. .. }
.. .. .	.. .. .	HENRY VII. .. 1485
.. .. .	HANS HOLBEIN 1495-1543	" "
..	" "
.. .. .	.. .. .	HENRY VIII. .. 1509
..	" "
..	" "
..	" "
.. .. .	<i>Sir A. Moro</i> 1525-1581	EDWARD VI. .. 1547
..	" "
P. BRIL 1556-1626	.. .. .	MARY 1553
.. .. .	.. .. .	ELIZABETH .. 1558
..	" "
..	" "
P. NEEFFS, Elder 1570-1651	VAN SOMER 1567-1621	" "
A. ELSHEIMER 1574-1620	<i>A. Vanderdoort</i> (Keeper of the King's Collections) 1628	" "
P. RUBENS 1577-1640	.. .. .	" "
D. TENIERS, Elder 1582-1649	.. .. .	" "
..	" "
..	" "
C. POLENBURG 1586-1666	.. .. .	" "
D. SEGHERS 1590-1661	.. .. .	" "
..	" "

TABLE

<i>Popes.</i>		<i>Italian Painters.</i>		<i>French and Spanish Painters.</i>	
	ELECTED.		BORN. DIED.		
CLEMENT VIII.	1592	GUERCINO	1592-1666	N. POUSSIN	1594-1665
"	"	"	"	"	"
"	"	B. DA CORTONA	1596-1669	"	"
"	"	A. SACCHI	1598-1661	VELASQUEZ (Sp.)	1599-1660
"	"	"	"	"	"
"	"	"	"	CLAUDE	1600-1682
LEO XI.	1605	SASSOFRATO	1605-1685	"	"
PAUL V.		"	"	"	"
"	"	"	"	"	"
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o. 2—continued.

Dutch and Flemish Painters.			English Painters.			English Sovereigns.		
BORN. DIED.			BORN. DIED.			BEGAN TO REIGN.		
JORDAENS	1593-1678		G. Honthorst	1592-1666		ELIZABETH ..	1558	
P. SNAYERS	1593-1670		.. ..	..		" "
P. SAENREDAM	1597-1666		.. ..	..		" "
A. VANDYKE	1599-1641		A. Vandyke	1599-1641		" "		
J. MIEL	1599-1641 (?)		.. ..	..		" "
J. WYNANTS	1600-1677		.. ..	..		JAMES I. ..	1603	
G. V. HARP	1605-1670 (?)		.. ..	..		" "
A. CUYP	1606-1691		.. ..	..		" "
R. REMBRANDT	1607-1669		.. ..	..		" "
P. VAN DELEN	1607-1680		.. ..	..		" "
A. BROUWER	1608-1640		.. ..	..		" "
A. BOTH	1609-1650		.. ..	..		" "
J. BOTH	1610-1656		W. Dobson	1610-1646		" "		
D. TENIERS	1610-1694		.. ..	..		" "
A. OSTADE	1610-1685		.. ..	..		" "
J. WYNANTS	1610-1677		.. ..	..		" "
H. DOU	1613-1675		.. ..	..		" "
A. V. D. NEER	1613-1691 (?)		R. Gibson	1615-1690		" "		
L. OSTADE	1617-1654		.. ..	..		" "
G. COQUES	1614-1684		Sir P. Lely	1618-1680		" "		
..		" "		
W. V. ROMEYN	1620-1661		.. ..	..		" "
B. BREENBERG	1620-1663		.. ..	..		" "
P. WOUVERMAN	1620-1668		.. ..	..		" "
H. SWANEVELT	1620-1655		.. ..	..		" "
J. B. WEENIX	1621-1660		.. ..	..		" "
A. PYNACKER	1621-1673		.. ..	..		" "
W. KALF	1622-1693		.. ..	..		" "
J. V. D. DOES	1623-1673		.. ..	..		" "
N. BERCHEM	1624-1683		.. ..	..		" "
P. POTTER	1625-1654		.. ..	..		CHARLES I. ..	1625	
J. LINGELBACH	1625-1687		.. ..	..		" "
J. RUYSDAEL	1625-1681		.. ..	..		" "
..		" "		
L. BACKHUISEN	1631-1709		.. ..	..		" "
W. V. D. VELDE	1633-1707		.. ..	..		" "
M. V. D. HEYDEN	1637-1712		.. ..	..		" "

TABLE

<i>Popes.</i>	<i>Italian Painters.</i>			<i>French and Spanish Painters.</i>		
	ELECTED.	BORN. DIED.			BORN.	DIED.
URBAN VIII. ..	1623	..	..	..	..	..
"	"
"	"
"	"
"	"
INNOCENT X. ..	1644	A. BELLUCCI ..	..	..	1654-1726	..
"	"
ALEXANDER VII. 1655		S. RICCI ..	..	..	1659-1734	..
CLEMENT IX. ..	1667	..	..	..	..	..
CLEMENT X. ..	1670	..	..	..	..	..
INNOCENT XI. ..	1676	..	..	..	..	..
"	"
ALEXANDER VIII. 1689		..	..	..	..	..
INNOCENT XII. 1691		G. B. TIEPOLO ..	..	..	1693-1769	..
CLEMENT XI. ..	1700	ZUCCARELLI ..	..	..	1702-1789	..
"	"
INNOCENT XIII. 1721		..	..	..	..	..
BENEDICT XIII. 1724		..	..	..	..	..
CLEMENT XII. 1730		CASANOVA ..	..	..	1730-1805	..
BENEDICT XIV. 1740		..	..	..	..	..
CLEMENT XIII. 1758		..	..	..	..	..
CLEMENT XIV. 1769		..	..	..	..	..
"	"
"	"
"	"

o. 2—continued.

Dutch and Flemish Painters.			English Painters.			English Sovereigns.		
BORN. DIED.			BORN. DIED.			BEGAN TO REIGN.		
L. HOBBEEMA	1638	1709	.. ..	..	..	CHARLES I. ..	1625	
A. V. D. VELDE	1639	1672	A. Verrio	1639	1707	" ..	"	
L. DU JARDIN	1635	1678	.. ..	..	..	" ..	"
P. V. SLINGELANDT ..	1640	1691	.. ..	..	..	" ..	"
VOSTERMAN	1643	1699	.. ..	..	..	" ..	"
WEENIX	1644	1719	Sir G. Kneller	1646	1732	COMMONWEALTH	1649	
V. D. DOES, Younger	1653	1693	J. Riley	1646	1691	" ..	"	
A. V. D. WERFF	1659	1722	J. Richardson	1665	1745	CHARLES II. ..	1660	
J. DUSART	1665	1704	MONAMY	1670	1749	" ..	"	
.. ..	..	..	Sir J. Thornhill	1676	1743	" ..	"	
V. V. HUYSUM	1682	1749	.. ..	..	..	" ..	"
.. ..	..	..	.. ..	..	..	JAMES II.	1685	
.. ..	..	..	.. ..	..	..	WILLIAM III. ..	1689	
.. ..	..	..	W. Hogarth	1697	1764	" ..	"	
.. ..	..	..	T. Hudson	1701	1779	ANNE	1702	
.. ..	..	..	R. WILSON, R.A.	1713	1782	GEORGE I.	1719	
.. ..	..	..	SIR J. REYNOLDS, P.R.A.	1723	1792	" ..	"	
.. ..	..	..	T. GAINSBOROUGH, R.A.	1727	1788	GEORGE II.	1727	
.. ..	..	..	J. DE LOUTHERBOURG, R.A.	1740	1812	" ..	"	
.. ..	..	..	J. NORTHCOTE, R.A. ..	1746	1831	" ..	"	
B. P. OMMEGANCK	1755	1826	SIR W. BEECHEY, R.A. ..	1753	1839	" ..	"	
.. ..	..	..	SIR F. BOURGEOIS, R.A.	1756	1811	" ..	"	
.. ..	..	..	J. OPIE, R.A.	1761	1807	GEORGE III.	1760	
.. ..	..	..	SIR T. LAWRENCE, P.R.A.	1769	1830	" ..	"	
.. ..	..	..	W. OWEN, R.A.	1769	1825	" ..	"	

TABLE No. 3.

Alphabetical List of Painters, the Numbers on their Pictures, and the Total by each.

The Pictures that are of doubtful authorship, or that are ascribed to Painters, or are copies after them, are numbered in different figures to those that are authentic.

<i>Names.</i>	<i>Number in the Catalogue.</i>	<i>Total.</i>
ALBANI. FRANCESCO	80, 165	2
ALLEGRI. <i>See</i> CORREGGIO.		
ALLORI. CRISTOFANO	343	1
BAKHUIZEN. LUDOLF	75	1
BARBARELLI. <i>See</i> GIORGIONI.		
BARBIERI. <i>See</i> GUERCINO.		
BEECHEY. SIR WILLIAM, R.A.	97, 153, 356	3
BELUCCI. ANTONIO	365	1
BERCHEM. NICOLAS	17, 132, 160, 198, 200, 209	6
BERRETTINI. PIETRO DA CORTONA	161, 164, 318	3
BOTH. JAN and ANDRIES	30, 36, 41, 199, 205	5
BOURGEOIS. SIR PETER F., R.A.	4, 20, 23, 24, 25, 38, 57, 59, 74, 82, 88, 91, 95, 96, 109, 127, 368, 370, 371, 372, 373, 374	22
BREENBERG. BARTOLOMEO	15, 16, 110	3
BRIL. PAUL	314	1
BROUWER. ADRIAN	54	1
CAGLIARI. <i>See</i> VERONESE.		
CARRACCI. AGOSTINO	67, 334	2
CARRACCI. ANNIBALE	274, 298, 311, 322, 335	5
CARRACCI. LUDOVICO	265, 296, 344	3
CARAVAGGIO. MICHEL ANGELO MERISI	299	1
CASANOVA. FRANCESCO	28	1

TABLE No. 3—*continued.*

<i>Names.</i>	<i>Number in the Catalogue.</i>	<i>Total.</i>
CHARDIN. JEAN BAPTISTE S.	27, 308	2
CIGNANI. CARLO	350	1
CLAUDE. GELÉE, DE LORRAINE	211, 219, 244, 264, 270, 275, 303	7
COQUES. GONZALES	237	1
CORREGGIO. ANTONIO ALLEGRI	255, 281	2
CORTESE. GIUGLIELMO	31, 43	2
CORTONA, DA. <i>See</i> BERRETTINI.		
COURTOIS. JAKES. <i>See</i> CORTESE.		
CUYP. ALBERT	5, 9, 13, 68, 76, 83, 114, 141, 145, 156, 163, 169, 180, 184, 192, 239, 243 ..	17
DELEN. THEODORE VON	258	1
DOES. JACOB VAN DER	216	1
DOLCI. CARLO	217, 288, 337	3
DOMENICHINO. DOMENICO ZAMPIERI	226, 349	2
DOU. GERAARD	85, 106	2
DU JARDIN. KAREL	47, 48, 62, 229	4
DU PAGGI. GIOVANNI BATTISTA	247	1
DUSART. CORNELIUS	104	1
ELSHEIMER. ADAM	238, 297	2
GAINSBOROUGH. THOMAS, R.A.	1, 111, 358, 361, 362, 366 ..	6
GELÉE. <i>See</i> CLAUDE.		
GIORGIONE. GIORGIO BARBARELLI	128	1
GRIMOU. ALEXIS	123	1
GUERCINO. GIOVANNI FRANCESCO BARBIERI	324, 328, 348	3
GUIDO RENI	246, 259, 267, 280, 331, 332, 339	7
HARP. GERARD VAN	6	1
HEYDEN. <i>See</i> VAN DER HEYDEN.		
HOBBEMA. MEINDERT	131, 157	2
HOLBEIN. HANS	353	1
HUYSUM. <i>See</i> VAN HUYSUM.		
JORDAENS. JACOB	37	1

TABLE No. 3—*continued.*

<i>Names.</i>	<i>Number in the Catalogue.</i>	<i>Total.</i>
KALF. WILLIAM	181	1
KLAAGE. <i>See</i> BERCHEM.		
LAIRESSE. GERARD DE	32, 42	2
LAURI. FILIPO	223	1
LAWRENCE. SIR THOMAS, P.R.A.	357, 359, 360	3
LE BRUN. CHARLES	252, 319	2
LE NAIN. LOUIS	158	1
LINGELBACH. JOHAN OF JAN	77	1
LOUTHERBOURG. PHILIP JAMES DE, R.A.	55, 89	2
MARATTI. CARLO (CAVALIERE)	342, 363	2
MERIGI. <i>See</i> CARAVAGGIO.		
MIEL. JAN	21, 103	2
MOLA. PIETRO FRANCESCO	195, 261, 266, 284	4
MONAMY. PETER	92	1
MORALES. LUIS DE	329	1
MUJILLO. BARTOLOMÉ ESTERAN	129, 224, 248, 262, 283, 286, 294, 312, 317, 330, 341, 347	12
NEEFS. PETER	79	1
NORTHCOTE. JAMES, R.A.	183, 338	2
OMMEGANCK. BALTHAZAR PAUL	66	1
OPIE. JOHN, R.A.	3	1
OSTADE. ADRIAN	73, 107, 152, 190	4
OSTADE. ISAAC	178	1
OWEN. WILLIAM, R.A.	369	1
PAGGI. <i>See</i> DU PAGGI.		
POELenburg. CORNELIUS	14, 105	2
POTTER. PAUL	7, 22, 70, 120, 176	5
POUSSIN. GASPARD	212, 257, 269, 276, 301	5
POUSSIN. NICOLAS	115, 142, 249, 253, 260, 279, 291, 292, 295, 300, 305, 310, 315, 316, 325, 336, 352	17
PROCACCINI. CAMILLO	364	1

TABLE No. 3—*continued.*

<i>Names.</i>	<i>Number in the Catalogue.</i>	<i>Total.</i>
PYNACKER. ADAM	130, 150	2
RAPHAEL SANZIO	306, 307	2
REMBRANDT. HERMANZOOM VAN RYN ..	179, 189, 206, 272, 282 ..	5
RENI. <i>See</i> GUIDO.		
REYNOLDS. SIR JOSHUA, P.R.A.	138, 143, 146, 254, 285, 340	6
RICCI. SEBASTIAN	177, 188	2
RIGAUD. HYACINTHE	2, 98, 118	3
ROMEYN. WILLIAM VAN	8, 10	2
ROSA. SALVATORE	159, 193, 220, 225, 271 ..	5
RUBENS. SIR PETER PAUL	33, 78, 117, 162, 168, 170, 171, 172, 174, 175, 182, 187, 204, 207, 218, 235, 240, 323, 351, 355 ..	20
RUYSDAEL. JACOB	51, 154, 241, 245	4
SACCHI. ANDREA	87, 313, 346	3
SAENREDAM. PETER	94	1
SALVI. <i>See</i> SASSOFERATO.		
SARTO. ANDREA, D'AGNOLO VANNUCCHI DEL	326, 327	2
SASSOFERATO. GIOVANNI BATTISTA	354	1
SCHEDONE. BARTOLOMEO	298, 302	2
SEGHES. DANIEL	102	1
SILVA. <i>See</i> VELASQUEZ.		
SLINGELAND. JAN PIETER VAN	151	1
SNAYERS. PIETER	45	1
SWANEVELT. HERMAN	221, 256, 273, 320	4
TENIERS. DAVID, THE ELDER	18, 34, 35, 44, 46, 52 ..	6
TENIERS. DAVID	50, 56, 60, 61, 69, 71, 84, 86, 100, 116, 119, 139, 148, 149, 155, 185	16
TIEPOLO. GIOVANNI BATTISTA	58, 99, 233, 236	4
TITIAN VECELLIO	81, 230, 263, 304	4
TURCHI. ALESSANDRO VERONESE	345	1
VANDER DOES. <i>See</i> DOES.		
VAN DER HEYDEN. JAN	196	1

TABLE No. 3—continued.

<i>Names.</i>	<i>Number in the Catalogue.</i>	<i>Total.</i>
VAN DER NEER. AART	112	1
VAN DER VELDE. ADRIAN	72, 108	2
VAN DER VELDE. WILLIAM	113, 166, 186	3
VAN DER WERFF. ADRIAN	191	1
VAN DYKE. SIR ANTHONY	26, 122, 124, 134, 135, 167, 213, 214, 227, 234, 242, 250	12
VAN HUYSUM. JAN	29, 39, 121, 140	4
VANNUCCI. <i>See</i> SARTO.		
VAN SOMER. PAUL	367	1
VELASQUEZ. DON DIEGO	194, 222, 309	3
VERNET. CLAUDE JOSEPH	49, 202	2
VERONESE, A. <i>See</i> TURCHI.		
VERONESE. PAOLO CAGLIARI	203, 268, 289, 333	4
VINCI. LEONARDO DA	277, 287	2
VOSTERMAN. JAN	101	1
WATTEAU. ANTOINE	197, 210	2
WEENIX. JAN	19, 147	2
WILSON. RICHARD, R.A.	215	1
WOUVERMAN. PHILIP	53, 63, 64, 65, 93, 125, 126, 136, 137, 144, 173, 228	12
WYNANTS. JAN	11, 12, 208, 278	4
ZAMPIERI. <i>See</i> DOMENICHINO.		
ZEGERS. <i>See</i> SEGHERS.		
ZUCCARELLI. FRANCESCO	231, 232, 251, 290, 321	5
UNKNOWN	40, 90, 133, 201, 375, 376, 377, 378, 379, 380, 381	11

THE END.

1875
June 28
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CATALOGUE

OF



THE MARLBOROUGH GEMS,

BEING A COLLECTION OF

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8, KING STREET, ST. JAMES'S SQUARE,

On MONDAY, JUNE 28, 1875,

And Three following Days,

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AT ONE O'CLOCK PRECISELY.



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N.B.—The following is abridged from the Catalogue and Introduction by M. H. Nevil Story-Maskelyne, M.A., F.R.S.

INTRODUCTION.

THE collection of cameos and intaglios of which this is a Catalogue, has for nearly a century deservedly possessed a wide reputation. The two splendid volumes printed and distributed by the third Duke of Marlborough in 1780 and 1791, wherein a hundred of the most remarkable pieces in his collection were described and figured, would alone have sufficed to establish this fame for the "Marlborough Gems." To the archæologist, however, the cabinet at Blenheim has always possessed an additional and a singular interest, from its including the collection of gems that had been formed by that famous Earl of Arundel who, during the troubled times of the first Charles, found a solace for the abridgment of his dignities in collecting works of art and monuments of antiquity.

The Arundel Gems, however, formed only one part of the great collection of works in cameo and intaglio brought together by George, third Duke of Marlborough; nor were gems the only, though probably they were the favourite, objects that he collected.

Among the pictures at Blenheim there is one famous canvas on which Sir Joshua Reynolds has handed down to us the portrait of the third Duke, his Duchess, and their elder children. In his hand his Grace holds a large cameo, and at his side stands his son the Marquis of Blandford, carrying under his arm a red morocco case; one of the ten similar cases that still contain the collection of gems. This gem-case serves at once to introduce a mass of effective colour into the picture, and to complete the motive of the scene by presenting to us the Duke in his character of a gem collector.

The particular cameo he holds is that numbered 390 in this Catalogue; it was one of the gems collected individually by the Duke's excellent taste, and it no doubt claimed on that account, no less than from its high intrinsic importance, a place of honour among his gems.

The proportion which the part of the Collection thus formed by the Duke, by separate purchases in Italy and at home, bears to the whole of the Cabinet, amounts to about the half.

The remaining half is composed of two distinct collections united by the Duke to his own, each of which was important and celebrated.

The one has already been alluded to as formed, in the early half of the century previous to that in which the Duke was a collector, by the illustrious Thomas Howard, Earl of Arundel, the Mæcenas of the Caroline period; the other was brought together by William, second Earl of Bessborough and third Viscount Duncannon, a nobleman some thirty years senior to the third Duke, who had no doubt cultivated his taste, and in part formed his collection of gems during a period of travel on the Continent, which terminated in 1739, the same year in which the third Duke of Marlborough was born.

Of the two collections which thus became blended with the third Duke's acquisitions, to shine with united lustre as "the Marlborough Gems," the first to demand a notice is that formed by Lord Arundel. Alike from the character of its contents and from its authentic pedigree, the Arundelian Collection stands now almost alone in interest. One has only to consider how very few of the existing gem collections in Europe were in being before the beginning of the last century, and what confusion was introduced into the study of gems as records of the past, by the forgeries and fabrications carried on chiefly in Italy during that century, in order to recognise the value that must needs attach to a collection formed at the date when a Stuart sovereign held in abeyance the ducal rank of the proud and accomplished head of the house of Howard. In the midst of such a collection we stand so far at least on solid ground, that we may feel sure of every gem with a classical subject that we examine belonging either to the ages of Greek or Roman art, or to that long-after age in which the classical arts were revived and seemed to burst forth into a sort of preternatural rejuvenescence. But the gem-engraver of the Revival never or seldom copied slavishly the works of antiquity; he aspired to convey their sentiment, but with a freedom of treatment to which, in fact, whatever was noble in the Renaissance school was due. He perfected his technical methods, and in this respect could challenge the finest works of Roman artists. That his hand never acquired the subtle and spontaneous cunning, or his spirit the simply grand conception of the Greek masters, is only to say that as "Greece was living Greece no more," so, too, the myths of that once living Greece were dead. The comparison of the gems of the cinque-cento or Renaissance school, is therefore rather to be made with those that were called into existence during the Roman Revival of art, under Hadrian and the Antonines, than with the gems of the ages when Greek art flourished on its own soil, or had been freshly imported into Imperial Rome.

It is more particularly with the gems of the latter class that the works of the last century sought to compete, and sought too often to compete, not in freedom of design and its attendant freedom of treatment, but by simply bringing an improved and in fact almost perfect technical method to bear in multiplying copies of antique originals.

From such gems as these, then, the Arundelian cases were entirely free.

The gems—and we may presume the whole of them—were included in the portion of Lord Arundel's property that descended to his son and successor, Henry Frederick Lord Maltravers, and from him they passed to the sixth Duke of Norfolk, his son—the Duke to whom Oxford is indebted for one portion of the Arundelian Marbles. His son, the seventh Duke, succeeded to the possession of them; but now, by a strange fate, they passed away from the House of Howard: for the Arundelian antiquities, including the gems, were retained as her property by the divorced Duchess, that Lady Mary Mordaunt who, in 1705, five years after the decree for her divorce was passed in the House of Lords, died and bequeathed the whole of her estate to her husband, Sir John Germain. She had previously sold the other antiquities; but the gems passed to Sir John under her will.

In 1718, Sir John married for his second wife the Lady Elizabeth Berkeley, daughter of Charles, second Earl of Berkeley, and by his will he left that lady in possession of all his property.

Thus the Arundelian Cabinet of Gems passed by a second step of alienation from Arundel Castle into the possession of Sir John's widow, the Lady Elizabeth Germain. There seems no reason to suppose that during these changes of ownership the collection had been despoiled of any of its treasures; so that we may fairly presume that Lady Elizabeth possessed it much in the state in which it was left by the noble connoisseur who formed it. And, fortunately, we have a valuable and trustworthy record of the contents of the collection at this time in a catalogue, a copy of which, in manuscript, dated 1727, exists in the library of the Society of Antiquaries. The "Lady Betty" survived till 1769; but in October, 1762, her great niece, the Lady Mary Beauclerk, was married to Lord Charles Spencer, brother of the third Duke of Marlborough. This lady was the daughter of Lord Vere Beauclerk, created Lord Vere of Hanworth, who subsequently became fourth Duke of St. Albans, and whose wife was Mary Chambers, daughter and heiress of Thomas Chambers, Esq., of Hanworth, and Lady Mary his wife, sister to Lady Elizabeth Germain.

From her great aunt Lady Elizabeth, the Lady Mary Beauclerk, the bride of 1762, received the gems—a splendid gift. Perhaps gems were looked on as a sort of bridal appanage descending as a casket

of family jewels might have descended in each successive generation to the lady through whose alliance a family hoped to be perpetuated: such, at least, seems to have been the case with the bequest of the Hunsdon gems at Berkeley Castle in 1603.

By a family arrangement, however, the Arundelian Collection now passed from the hands of Lady Mary Spencer to add to the magnificence, and embellish with a fresh archæological value, the collection which the Duke, her brother-in-law, was at that time busy in forming. And it had now, after its various alienations of ownership, passed into a haven of rest, in which, for above a century, it has lain undisturbed. Once, indeed, some seven years before the gems had reached this final destination, they had been offered by Lady Elizabeth to the trustees of the then nascent British Museum for the great sum of 10,000*l*. The offer was not accepted. This sum, however, if the collection was still entire, must have been much below what it originally cost; for the Earl of Arundel is declared by Evelyn to have given that very sum for a collection of gems that he purchased of Daniel Nys, of Venice; and Evelyn himself was employed by the Earl in collecting such objects in Rome and other parts of Italy.

On examining the Arundelian Collection, one is struck with the singular little gem engraved on ruby or ruby spinel—the crowned portrait of Charles cinq, king of France, No. 583 of this Catalogue, which is most remarkable; as its date must have been early in the second half of the 14th century.* Among the important intaglios of the Arundelian Cabinet, we may instance a famous gem (No. 341), the Rape of the Palladium from the Trojan Temple:—

Impius ex quo
Tydides sed enim, scelerumque inventor Ulysses,
Fatale adgressi sacrato avellere templo
Palladium, cæsis summæ custodibus arcis,
Corripuere sacram effigiem,

The Medusa on a sapphire (No. 98); the marvellously fine intaglio portrait (No. 122) of Marcia, or some lady of an earlier time, on a sardine, as remarkable for its magnitude as for its fine execution, in a style that we can scarcely attribute to the artists of the Renaissance; the beautifully designed little Bacchus on a beryl (No. 183); the noble intaglio bust of Mars (No. 109); the fine cameo representing Ariadne (No. 194), may be cited among the more exquisite of the antique works that had a place with the Arundelian Gems.

The MS. catalogue of the Arundelian Gems that has been

* That gems were engraved at so early a date is proved by an observation of Mr. King's, to whom I am indebted for the light thrown on the date of this gem, while this work is passing through the press. Mr. King observes, in confirmation of this ruby being the actual signet of Charles, how Ammonato, in his '*History of Florence*' (p. 741), mentions that Peruzzi the Florentine *singolare intagliatore di pietre* forged the seal of Durazzo in the year 1379.

alluded to as existing in the library of the Society of Antiquaries (No. 43, Smart Lethieullier), is a copy from an original catalogue "lent by the Right Honourable the Lady Betty Jermain, owner of the cabinet." That original, no doubt, passed with the gems into the possession of the Duke of Marlborough; and on it, and on Natter's catalogue of the Bessborough gems, his Grace founded a catalogue, which, besides giving an account of the Arundel and Bessborough collections, was to embrace the descriptions of the gems of his own private collection. But this catalogue, which was to have been printed, seems never to have been completed. Copies in manuscript, in various stages of progress, remain, and in some of these the original descriptions of the Arundel catalogue are simply copied, the Italian addenda to the latter being converted into Latin.

The title of the MS. at Somerset House is as follows :—

Gemmæ incisæ excisæque, maximâ ex parte antiquæ, quas cœlatura insignes, auroque ornatas ingens copia, multiplex color, magnitudo lapidum sculptorum mirabilis et prorsus inimitabilis ars summopere commédant.

Thesaurûs olim Arundellianus primis Europæ cimeliis sane invidendus qui nunc in Ædibus nobilis Matronæ D^{næ} Elizabethæ Germain, Londini summâ curâ servatur.

The Catalogue from which this is a transcript was, however, itself a copy, made by some Italian hand; probably not far from the date of the transcript, 1727; and to this copyist certain Italian notices, completing the descriptions, were due. The allusion to Stosch's work at the end of the description of the gem (Thec. E. No. 2), the Rape of the Palladium (No. 341 of this Catalogue), and also in the account of the cameo No. 160, is sufficient to show that the Italian annotator did not write till after 1724.

The more remote original was undoubtedly a true Arundelian Catalogue, describing the gems as they originally stood in the cabinet of Lord Arundel. Indeed, a note at the end of the MS. at Somerset House records it to have been: "*Estratto del' antico catalogo delle Gemme intagliate, e scolpite, che furono gia il tesoro piu riguardévole del famosissimo Museo Arondelliano, le quali quasi tutte legate in oro, che monta al valore di diu che quatro cento-cinquanta doppie. Sono conservate in cinque casette notate con le lettere A, B, C, D, E, con un ragguaglio piu distinto et esatto delle differenza accidentâli di quelle.*"

The Catalogue contains the description of 263 gems, arranged in the five cases; 133 being intaglios, and 130 cameos. The descriptions are in Latin; an Italian addition, already alluded to, descriptive of the stone, and often also of the setting, being appended to the account of each gem.

The gems brought together by Lord Bessborough at the time the Duke of Marlborough acquired them, had grown into a collection of some importance, not only in consequence of the judicious selections by which they had been increased, but notably by two considerable purchases. By one of these his Lordship added to his Cabinet forty-five gems, the property of Philip Dormer, fourth Earl of Stanhope; and by the other purchase, on the occasion of the sale by auction of the collection of Medina, a Jew, at Leghorn, he acquired forty-seven more; and some of these must have been among the choicest in the Medina Cabinet. The selection made from that collection by or on behalf of Lord Bessborough, comprised several admirable and authentic pieces. Among these may be instanced the interesting but mutilated statuette representing Marciana in apotheosis (No. 457); and to this part of the collection of Lord Bessborough belonged the gem (No. 316) once held worthy of passing as a gift from an emperor to a pope. Here also is seen the beautiful Muse in bust (No. 70).

Among the gems acquired from Lord Chesterfield was the famous intaglio (No. 270), the dog star Sirius, deeply cut into a splendid garnet, and taking the highest rank for its execution and finish among the gems of any age. The taste of this accomplished nobleman is also well illustrated in the interesting portraits that adorned his small cabinet; such as the fine little intaglio representing Marcus Junius Brutus (No. 375), of which No. 376 is probably a copy by Natter's hand; the Sabina (No. 454); the Antoninus Pius (No. 462); and the head of Caracalla (No. 485), engraved on a fine sapphire, and interesting as showing the mastery of the engraver at that period over so stubborn a material; nor should the beautiful little ring (No. 551) be omitted as an exquisite example among many of the goldsmith's art.

The acquisition of these two important additions nearly doubled the number of gems that composed Lord Bessborough's Cabinet. Including them, it now numbered two hundred pieces, and was catalogued in French by Laurent Natter, the famous gem engraver, and published in the year 1761. The gems as described in Natter's Catalogue have, with the exception of four, been identified, and references are given to his descriptions under the different gems in this Catalogue. Without doubt his Lordship had been helped in his acquisitions by the use of Natter's professional opportunities, and had been guided in his selections by the great engraver's excellent taste and intimate acquaintance with the technical details of his art.

As evidencing the high character and value of many of the gems collected by Lord Bessborough himself, we may instance the great Medusa phalera (No. 100), one of the grandest works on such a hard material as chalcedony in the world; or the deeply cut bust of Pallas (No. 81), on amethyst. The noble intaglio of Jupiter Serapis

(No. 5), cut in a large amethyst pebble; the vast Nicolo (No. 256), with its strange African engraving; the Apollo mourning Coronis (No. 60); the Athlete (No. 621); these, too, are illustrations of the skill and judgment with which the **Earl of Bessborough**—or rather, perhaps, we should say the Viscount **Duncannon**, for it was under this his title of courtesy, through his earlier manhood that he was best known to the gem amateur—was guided in his selections for his Cabinet.

If we abstract from the Blenheim Collection as it now stands the gems of the Arundelian and Bessborough Cabinets, we shall find remaining a still noble collection of gems, amounting in number to about the half, and enriched by many splendid pieces, as remarkable in material as they are beautiful or interesting as works of art. This is the portion of the Blenheim Collection that was formed by the third Duke. Foremost among these gems stands the great sardonyx (No. 482); one which will ever rank as one of the most important cameos known, as well on account of the magnitude as of the beautiful character and even deposit of the layers of sard that form the stone.

Then, also, the Augustus already alluded to (No. 390) is a cameo of rare interest and beauty.

Among the intaglios in his Grace's Collection notice may in particular be drawn to the following: the **Hermes** (No. 165), a noble Greek work;* the **Holderness Hermes** (No. 167), which with its inscription of the name **ΔΙΟΚΚΟΥΡΙΔΟΥ**, has an irreproachable pedigree; the extraordinary but puzzling gem, the green jasper **Isis** (No. 46); the famous **Hercules**, with the name **ΑΔΜΩΝ** (No. 296); the exquisite fragment of **Augustus**, in the character of **Hermes** (No. 387); and the **Julia** of **ΝΙΚΑΝΔΡΟΣ**, on a transcendent sard (No. 447). These are beautiful specimens of the antique engravers' work.

It would be difficult now to trace the history of many of the gems collected by the third Duke, or even to find through what channels he obtained them. In the acquisition of many of the pictures at Blenheim he was aided by Mr. John Udney, for whom the influence of the Duke with Lord Halifax procured the appointment to the British Consulship at Venice, about the year 1761. Through him, also, he was in communication with Count Zanetti

* It is a very remarkable circumstance that this noble gem was not among the "century" of gems selected by the third Duke for illustration in his work. Worlidge figured it as an Apollo! but Raspe correctly describes the design while he calls the stone a "beryll," with a "bezle" (No. 2375). He also describes two copies, one on "beryll," and one on "cornelian," by Burch senior, both in the Duke's Collection. Raspe implies by "beryll" a fine sard; but probably he has been in error as to the latter "beryll," which must be the amethyst No. 166 in this Collection. The cornelian copy may be that figured by Spilsbury (1781-85) as a gem belonging to the Hon. C. Greville, to whom the Duke may have parted with it, as it is not now among the gems of the Collection.

and other Italians, who profited by the contemporary fashion of gem collecting. It was in this way that the Duke acquired for 600*l.* four gems, the Sabina (No. 455), the Antinous (No. 501), the so-called "Phocion" (No. 538), and the Horatius Cocles (No. 596). With Marchant, some twenty years later, he was in correspondence, sometimes for the purchase of works by Marchant's own hand, sometimes for the acquisition of gems through his agency. This admirable artist appears, so far as can be judged by two or three of his letters, to have been a person of character and of discrimination; and through him his Grace seems to have acquired the beautiful fragment of the large intaglio of Augustus as Mercury (No. 387), a gem with enough of the Greek touch in its treatment to justify at once Marchant's description of it as a Greek work of importance from its magnitude, and the price paid for it, 23 guineas, a sum contrasting favourably with those paid to Zanetti.

The following gems belonged to one collection, but of the name of the owner and the date of its purchase no record remains. The Isis and Horus (No. 45), bought for 10 guineas; the Medusa (No. 99), for 40 guineas; Bacchante's Head (probably that numbered 197), for 70 guineas; the Horatii (No. 609), for 30 guineas; and the fine cameo of a Lion seizing a Bull (No. 716), for 50 guineas. These prices are interesting as examples of the sums paid towards the end of the last century for gems.

From another collection, apparently the property of a French gentleman, the Duke selected the following:—The Isis on garnet (No. 44); the Venus (No. 135); the little cameo (No. 159), with its exquisite mounting, which is a marvel of the jeweller's work of the rarest and most delicate kind; Mercury carrying the Infant Bacchus (No. 169); two gems representing Hercules (No. 295 and No. 300); the portrait of Mary Queen of Scots (No. 589); the Discobolus (No. 623); the Elephant trampling a Fish (No. 705); and the Lion's Head in cat's-eye (No. 717). The sources of a few other gems purchased by the Duke are noticed under their several descriptions; and if documents at Blenheim are silent as to the channels through which his Grace procured some three hundred of the gems in his collection, the purchases above recorded will suffice to prove that he had agents and correspondents in many of the important centres of European commerce and luxury.

It is to the centuries between the reign of Augustus and the end of the Antonine period, that we have to refer the major part of the gems in this as in most other fairly selected collections of gems. And among these the gems are most numerous and conspicuous that were worked about the period of the reign of Hadrian, during the marked revival in that reign of the arts that had receded so far in the previous reigns from the perfection of the Augustan age.

To this time belongs of course that marvellously fine Antinous

on a black sard, that has been so often copied in the last century (No. 500 in this Catalogue) ; and to this age, too, must be referred several of the polychrome cameos cut in the differently coloured layers of sardonyx in that reign coming into vogue, the material of which was, perhaps, then supplied in larger and choicer specimens by the extending commerce with the East. Possibly to this age is to be assigned that marvel of art, the great chalcedony phalera (No. 100), though it is difficult to believe that it is not a work of an earlier and a nobler period in the history of Art.

Of the classes of gems, Egyptian in their subjects, but belonging in date to the Ptolemaic and Romano-Egyptian periods, there are a few examples in the Blenheim Collection. The portrait (No. 364) of Demetrius Philopator, though not Egyptian, is of Ptolemaic date and Greek workmanship ; and probably the splendid cameo (No. 366) of an Egyptian queen, may claim Greco-Ptolemaic date and origin. So, too, may the cameo on lapis lazuli (No. 319) of two profile busts, probably royal, as Hercules and Iole. The beautiful hyacinthine garnet, with a head of Isis (No. 43), is Romano-Egyptian, if it be not even Ptolemaic ; while the gems, Nos. 44 and 46, belong to the later of these periods. The heads of Serapis, so common under the Roman Empire, were certainly engraved in other parts of the Empire besides Egypt. Of the Mithraic subjects, which the infiltration of the Persian religious system into the Empire had called into existence, there are two examples, described in page 44. Of the works of the Lower Empire after Severus Alexander, a period when gem engraving in Rome had become well-nigh barbarous, we should not expect to find examples in this Collection. Indeed there are not, perhaps, half a dozen Roman gems in it of later date than the reign of Elagabalus, even if we include some of the memorial rings and souvenirs described on page 100 of this Catalogue. Nor, again, of the very numerous gems remaining to our time from the days of the Persian Empire under the Sassanian sovereigns—so conspicuous for the exquisite stones on which their designs are engraved, and for the coarse wheel-wrought character of the designs themselves—were any considered worthy of a place in the Blenheim Collection ; probably, indeed, its noble collector was not acquainted with them at all. Even Byzantine gems are unrepresented in it. These gems are absent, no doubt, for the reason that the art was ceasing to be “classical,” as well in subjects as in treatment.

But after the long sleep of the gem-engraver's, as of other classical forms of Art, through those active centuries that we call the Dark Ages, while the civilisation and politics of modern Europe were fermenting out from the great turmoil that attended, and partly caused, the decadence of the divided Empire, came that age of the Renaissance, the era of the Medicis.

Of the re-awakened arts of that era gem engraving was one, and it of course reflected the characters of the rest. Without entering on the history of its growth and progress, we may point to a few of the finer examples of the period in the great Collection under our review. The spinel or ruby signet of Charles cinq of France (No. 588), and the exquisite and famous cameo, the Nuptials of Cupid and Psyche, have already been alluded to when speaking of the Arundel Collection. The latter illustrates by the charm of its drawing, the perfection of its execution, and the relation which the design bears to the form and size of the surface it adorns, all the characteristics of the best time of the Renaissance.

Among the many cameos and portraits of that period, none can surpass the grand head (No. 538), probably representing some personage contemporary with the famous artist Alessandro il Greco who engraved it. The portraiture of that period of art is further represented in the cameo likenesses of the Emperor Charles V., of Philip II. (probably by Jacopo de Trezzo), of Henri IV., and of Cardinal Mazarin.

Among the modern gems, which are especially numerous in the portion of the collection formed by the third Duke himself, are to be found works by Sirletti (the Laocoon, on amethyst, No. 349, is one), by Natter, by Pichler, by Burch, and by Marchant, who aided his Grace in the purchase of some of his finest and most authentically antique gems while resident in Rome.

This sketch would be incomplete without some notice of the materials to the durability of which we owe the preservation, and to the beauty of which is due so much of the charm of a collection of gems. The stones employed by the gem-engraver in ancient times differ but little from those in use for the purpose in the Renaissance and modern ages. The commonest material in each age has been chalcedony in one or other of its numerous and varied forms. Next to chalcedony come the garnets, the amethyst, lapis lazuli, the beryl, the sapphire, the peridot, the emerald; while some late gems, chiefly amulets, engraved with gnostic and astrological subjects, are met with on hæmatite and occasionally on magnetite, the mineral forms of two of the oxides of iron. With the exception of the last two, these stones engraved with antique work occur with a frequency represented by the order in which we have recounted them.

But the chalcedonic minerals offer the most coveted materials to the gem-engraver, who prizes their fine grain,—or rather absence of grain and crystalline cleavage—their toughness, and their hardness, which is such as to yield most readily to the materials (diamond and emery dust) wherewith he charges his wheel; while on the other hand they are able to resist the abrasion of ordinary materials, and the more subtle erosion of Time. These stones also

are all susceptible of an excellent polish, and are many of them endowed with the gift of beautiful colour. Hence to one stone of any other material we find perhaps ten composed of some form of chalcedony. Chalcedony is composed of silica in a form devoid of visible crystallisation, while quartz is that earth completely crystallised. The amethyst and the citrine are violet and yellow forms of quartz; the former was the amethystus (ἀμέθυστος) of antiquity; the latter is probably one of the stones known to Pliny under the Greek term chrysolithus.

In passing, attention may be called to one or two of the beautiful amethysts in this Collection. As specimens of large size and of the streaked and paler colours, very usual in the antique ateliers, we may mention the great pebble (No. 5) with the Serapis intaglio, and the famous Pallas of Eutyches (No. 81), the stone of which bears a strong indirect testimony to the genuineness of the work, for a modern forger would have chosen an amethyst of at least a richer hue. Quartz, crystallus (κρύσταλλος), seldom occurs with antique work upon it: a specimen of it, however, penetrated by fibres of rutile, a rare material for a gem, is here seen with a figure of the Sun God (No. 266).

We reserve the term chalcedony for the comparatively colourless varieties of the mineral; they generally have a pale smoky, yellowish or bluish hue. When coloured with any of the tints of red and yellow which the oxide of iron imparts to it, it becomes the sard (σάρδιον, sarda), so called from this word meaning yellow in Persian, not from the town of Sardis, Pliny's etymology; the pale rich yellow kind, clear yellow when looked through, and pale dull orange or brownish yellow when looked at, is the golden sard; the yellow sard being the name for the less translucent specimens which lack the brightness of the former and have a yellower or more orange tint when looked at. The golden sard was the favourite stone of the Greek artist, who doubtless meant the work he engraved on it to be seen as a transparency. The yellow sard only occasionally carries antique work.

The sardine-stone or sardine, the *sardoine* of the French, is a dark red translucent, but sometimes very transparent, sard, the aspect of which is almost black; its fine colour being only seen when it is looked through. It often carries noble work of the late Greek and early Imperial Roman periods; but still oftener the works of the cinque-cento and modern artists.

The "hyacinthine" sard is the term applied to a rich and glorious variety of this stone which possesses the orange-red tint, with almost the transparency of the kind of garnet termed in France "hyacinthe la belle." To these clear and beautiful kinds of sard, the writers of the last century gave the name of beryl, a term that has

introduced many a case of confusion into the descriptions of gems in that century, such as the account Raspe gives of the famous Hermes (No. 165) in this Collection, which he states to be engraved on a beryl.

The duller transparent red kinds of sardine are the blood sard ; and there are varieties of the sard of every tone of red, orange, and brown, from an opaque black sard on the one hand to the pale golden kind on the other. And the sard passes by gradual steps into the cornelian, a stone from which it is, however, mineralogically distinguishable. Thus the true sard presents in its fracture a dull, hackly aspect, due probably to a microscopically-crystalline structure, not inconsistent with its very homogeneous substance, and absence of grain. It is also tougher and much harder than the cornelian, which is readily chipped, and exhibits a smooth glistening surface of fracture. The cornelian probably contains more of the opaline silica, the sard and the other chalcedonies possessing what has been termed a crypto-crystalline character, and therefore being more nearly of the nature of quartz.

In considering the other coloured varieties of chalcedony, we may next pass to those that are green. They are known by the term Plasma (a corruption, it is said, of *Prasina*). They present almost every tint and hue of green, yellow-green, and bluish-green, and sometimes almost rival the emerald in the beauty of the colour transmitted through them, though in translucency and lustre they can never compete with that splendid stone. Their colouring matter is usually iron, but sometimes, also, it is the chromium which gives its colour to the emerald. The chalcedony tinted by nickel, the chrysoprase of mineralogy, if it ever occurs with antique work, which is extremely doubtful, certainly only does so very rarely. It is rare, indeed, to meet with gems on plasma, the transparency and homogeneity of which are not spoilt by flaws and flecks throughout their substance. The jaspis of the Romans probably included some of the less translucent varieties. "*Viret et sæpe tralucet iaspis, etiam victa multis antiquitatis gloriæ retinens,*" is Pliny's introduction to the species of jaspis. Undoubtedly the "*antiquitatis gloria*" must allude to the habitual use of the green jasper, for gems and for ornaments, by the Egyptians and Phœnicians of the old. They, however, very rarely employed the translucent kinds of stone, through which the green jasper passes into the plasma. The expression "*sæpe tralucet*" shows that translucency was not the essential characteristic of the jaspis, as advocated by some authors. Some of the more transparent and richly tinted varieties of the plasma fell certainly among the species of the *smaragdus* of Pliny. Probably the *ἱασπις* of the Greeks included the same varieties of stone as Pliny's "*iaspis*;" but no Greek work that can certainly be attributed to the better

periods of art is known upon any of these materials. A few archaic Greek works are, however, certainly known on a translucent plasma ; but the stone came first into general use and fashion during the early Imperial epoch, when good Imperial portraits were engraved on it. A little later it became a very common material for gems, and generally carries work remarkable for the beauty of the drawing and design, but of rather coarse workmanship in the details. These gems probably, if we may judge from the subjects common on them, belong chiefly to the period between Titus and the Antonines. Indeed, the Venus Victrix on the coins of that time is so frequent a subject on the plasma, as to suggest the idea that it may have been worn as a talisman or charm by the gentler sex (see No. 124).

A pale and delicate bluish chalcedony is that known as the sapphirine chalcedony. Heads and figures of Jove are not very uncommon upon it. An amethystine and a rose-tinted variety, the former usually with Asiatic work, are also occasionally met with.

Of the stones that we recognise by the name of jasper, which are chalcedonies charged with a sufficient amount of foreign matter to render them opaque, and which present a beautiful variety and vividness in their colours, none except the black or brownish-black varieties seem to have been employed by the Greeks, though in Roman Imperial times the other varieties came into vogue.

The Egyptians, indeed, as already mentioned, were partial to a dark-green jasper owing its colour to the mineral chlorite, and Phœnician scarabæi are usually formed of this stone, some kinds of which are very soft, from their containing an excessive amount of this ingredient, or of the mineral termed "green earth." A pale-green jasper, that composing the material of the singular gem in this Collection (No. 46), was also sometimes used by the Egyptians for their inlaid gold *cloisonnée* work ; but as materials for gems of a good period of the art, these green varieties of jasper are very rare.

Of the dark-green jasper there are two other kinds : the bloodstone is an opaque, and the heliotrope is a translucent variety which, in fact, is a dark plasma ; both are characterised by red or sometimes yellow opaque stains or spots. All these stones were employed during the decline of the art in the second century—being favourite stones for astrological and gnostic subjects ; the Sun God, with radiate crown and whip in hand, and often in a chariot, being frequently found engraved on them.

The vermilion-coloured jasper—"hæmatitis" of Pliny, and not to be confounded with our hæmatite, which is the native oxide of iron, though this is the colouring matter of the red jasper—is unknown as a gem stone before the Imperial Roman era had set in ; in fact, Greek work on it probably does not exist. A few

fine antique gems are known engraved on it, but in the best of them there is a coarseness of manipulation and finish that generally reveals the fact that they were worked by the wheel at the time when it was superseding all the other tools of the engraver. This period was probably about the reign of Trajan. The design on the red jasper is generally more stiff than on the plasma, which seems to have preceded it by some years in the fashions at Rome. The head of Vespasian (No. 441) in this Collection is probably a contemporary work, and a very early example of this material; but when we come to the days of Hadrian, and more particularly of his Antonine successors, the red jasper often carries Imperial portraits with the characteristics of the work of those times. The influence of the material on the art it embodies is interestingly exhibited in the red jasper gems. As a material it seems not susceptible of the delicacy of workmanship that the tough and grainless sard so admirably responds to, and which was the first essential in a gem stone with the Greek artist. The lines have therefore to be coarser on the jasper; but, on the other hand, its duller and more earthy lustre befits this coarser work and sets it off well, while, from the brilliant colour of the stone, the effect of none of the work on the red variety is lost. On the green stones, and this is particularly true of the plasmas, the duller hue, or rather the greater absorption of light and illuminating colours by the stone, prevents the details and modelling of the work on these stones from being well seen, unless by a lens or in strong light; and this has probably been the cause that while the engraver usually drew his outlines with freedom and artistic expression on the plasmas, the work with which the details are put in on them is so often sketchy and almost rude. And if the Greek preferred a transparent stone in general, that his work might be enjoyed as a transparency, the Roman gem-engraver seems to have wrought with a view to the effect of his work when seen directly by reflected light. Probably with both the, so to say, business use of the gem for forming an impression was considered as of less importance in the artistic point of view than its being an object of admiration as an ornament. In many cases, again, it was neither as a signet nor as an ornament so much as in the character of a talisman that a gem was worn: and for this it was only necessary that a certain subject should be engraved on a particular stone. The silent language of Art had little power to persuade or elevate where superstitions like these of the Orphic school of mystics had dominated the reason and sealed the senses.

And to this cause, as much as to any other, is due the decline of the gem-engraver's art, even while other and kindred arts had made much less progress towards their eclipse.

The onyx, sardonyx, and banded agate, are forms of agate;

and agate is chalcedonic silica, deposited in successive layers, in general, in the interior of the hollows that occur in trap rocks. The deposits that have thus lined and gradually filled these hollows, must have been formed by an intermittent action, as the outline, and often the colour and other characters, of each are distinct. They seem to have been produced by an infiltration—thus intermittent—of silicious waters into the hollow; the silica depositing itself over the walls of the cavity, or collecting round some nucleus within it. The result is a solid mass of silica, built up of layers nearly parallel to each other, and following the contortions and angles of the surface of the cavity. A section through such a mass will therefore reveal a series of parallel bands or stripes, sometimes angular, and curved, and curiously tortuous, sometimes, however, level and nearly straight, like the stripes of a ribbon. The layers or bands in these stones present different properties. Thus in the same stone some of the layers may have the quality of sard, and like that stone, be somewhat porous; others, again, being colourless or white, and resisting infiltration. The layers of the former kind have, in some cases, been infiltrated by the weak solution of iron salts occurring in the water that has permeated the rock, and have either become subsequently coloured by the iron oxide, through exposure to the air, or needed only the application of heat to develop in them the red or yellow hues of the sard. To such, again, as have not been thus naturally and *thoroughly* tinted, artificial colour may be imparted by the absorption of colouring solutions of iron or other metals, or of honey, and by a subsequent treatment by sulphuric and other acids, or by heat.

This art has particularly been practised in Germany, near Oberstein, where a more porous and inferior kind of agate is met with. The hills of Malwa have from the earliest days, and those of Uruguay have in quite recent times, supplied the finer kinds, rich in their layers of true sard. The layers of the inferior sorts belong to a variety of chalcedony, more allied to the cornelian than to the sard.

The level and flatly laminated agates may be cut either parallel to or transversely to the direction of the strata. The so-called onyxes and sardonxyes of the gem-engraver are the stones produced by the former method: the long, oval-formed, “banded” or “tri-coloured” agates (No. 257 of this Collection), on which so many of the fine Etruscan and later Greek works are engraved, are the transversely cut specimens. The term agate is usually retained for those more irregular varieties of stone in which the layers present angularities in their outlines.

The (achates) agate of Pliny, no doubt, was also applied to the less transparent of these and to the more variegated kinds of jasper; the term onyx among the ancients having been used in different

senses at diverse times. Our "banded agate" represents, perhaps, the *δύχιον* of the Greeks, the more transparent of the fantastic and irregular agates being the onyx of the Romans; though the term seems also to have been used for varieties of the sardonyx, the layers of which were not sard. A sardonyx (*σαρδῶνος δι νξ*), however, was certainly a stone in which the strata lay superposed, and in which one layer at least was sard.

Much confusion has been introduced into modern descriptions of gems by the different senses in which the terms onyx and sardonyx have been used. One fashion confines the term onyx to the two-layered stones, and that of sardonyx to those in which more than two layers are superposed, irrespective of their quality.

In the descriptions in the following Catalogue, the term onyx will be used to imply a stone in which chalcedonic layers of various hues are superposed, provided none of these be of the sard character. Where one of these is sard, the stone will be termed a sardonyx. Practically, the two terms are difficult of very exact discrimination; as, for instance, where the sard-like layers are of inferior or opaque quality; in the last case, the stone passes into a jasper onyx.

But in all ambiguous cases the descriptions given of each stone will render a more exact terminology unnecessary.

The sardonyx has always been the favourite material for cameos. The artists of the Ptolemaic period probably first used its differently coloured layers—at least, of the two-layered stones—in order to impart a contrast to the different surfaces of their designs. The exaggerated use of this artifice in stones with several differently tinted layers belongs to the Roman period; its effect was to produce a strong and conventional, rather than a pleasing, contrast.

The term *nicolo*—abbreviated from *onyculo*—is applied to a variety, generally two-layered, of the onyx; the base layer being usually an opaque black jasper, sometimes artificially blackened; sometimes also a dark sard, while the very thin surface layer is of a pale bluish-white hue, due partly to the white of the upper layer not being pure, and partly to the effect of the black stratum below it being dimly seen through the translucent substance of this thin upper layer. Work of an earlier time than the Augustan age, on the *nicolo*, is probably not known; but from that time onwards it carries fair but rarely very good work, generally characterised by a certain clumsiness in the drawing, and by inferior character in the treatment. The works on it were done to present a pictorial effect, the thin bluish upper layer being cut through to the dark base layer of the stone; so that the design is seen in black on a bluish-white ground. To give effect to the design—thus, dark on a white ground—a certain exaggeration in outline became necessary; just as, had the white layer been that employed to represent the subject, a more attenuated outline would be found to be required.

The nicolo continued to be a rather favourite stone, so long as gem engraving existed as an art ; and among the gems of the Sassanian Dynasty in the Parthian Empire we find mingled with many luminous and lovely sards, and with transcendent garnets, nicolos presenting the finest contrasts in their colours ; all these stones carrying the singular and rudely worked subjects which seemed to have represented an art inherited from the days of Mesopotamian cylinders and Persian conical stamps, but modified in its *technique* by the introduction of methods, especially the use of a coarse wheel, from the West.

This stone may have been the *Ægyptilla* of Pliny, "*nigrâ radice, cœruleâ facie.*"

The interesting cameo, No. 4 in this Catalogue, representing the Jupiter Axur, known also on the famous intaglio with the inscription **NĒICOY** at St. Petersburg ; the Omphale ; also in cameo, on the historically interesting *double* nicolo (No. 316), composed of a black stratum between two bluish-white strata, and perforated by the original Indian boring ; the huge stone with its strange African representation of the Lybian Astarte (No. 256) ; may be instanced among the remarkable ancient nicolos in the Marlborough Collection.

Next in importance and frequency to the large family of chalcædonic stones comes the mineralogical group known under the name of garnet, the *ἀνθραξ* of the Greek, and carbunculus of the Roman writers. Not to complicate the subject by mineralogical details, the garnets used by the gem-engravers may be divided according to their colour. The pure transcendently red varieties, without tints of orange on the one hand, or of violet on the other, when seen by transmitted light, and known by various names, such as Bohemian garnet (slightly brownish in its hue), Syriam garnet, so called from Syriam, the capital of Pegu, and pyrope, form for our purpose one division : a second will be made up of the kinds inclining to orange when examined by transmitted light. These orange varieties, when toned with brown, and of the tint of Tavel, or tawny port wine, are the "guarnacino" garnets of the Italians. Those kinds in which the orange tends to an aurora red, are the hyacinthine garnet—the hyacinths of the jewellers. They are identical in colour with, but less lustrous than, the true hyacinth or red jacinth, which is a zircon. Often they exhibit paler and more yellow hues, and are internally seen to be full of striæ and bubble-like impurities : these are the cinnamon stone. They are doubtless one of the kinds of chrysolithus that were admired in Imperial Rome ; and fine work of the Imperial age, and sometimes beautifully drawn and modelled Greek art, are met with on them.

The next variety of the garnets—thus classed according to their colours—is the kind which exhibits a violet hue mixed with the red when the stone is seen by transmitted light. They are the Oriental

garnets of the jewellers, India furnishing some of the best of them. They are also called the almandine garnets, possibly from the ancient term *alabandici*, as applied to a variety of the carbunculus worked at and exported from Alabanda, in Caria. The modern term carbuncle applies to any kind of garnet that is cut "en cabochon." Fair work on this lovely stone, the almandine, is not rare in the Roman period. There is generally a sort of characteristic roughness and want of polish in the interior of the designs on this stone in ancient times, contrasting curiously with the finer polish, which again corresponds often with a higher quality in the work, on the guarnacino, and hyacinthine, and cinnamon (or essonite) garnets of the epoch of Imperial Rome, or of the late Greek art that existed just before that epoch. The pretty gem (No. 27) representing Neptune is a fine example of ancient work on this stone. No. 229 is also a beautiful example of Roman work on it. Of the hyacinthine garnet we have examples in Nos. 43 and 330; while No. 123 is a garnet of the quality known as the Syrian or Syriam garnet, with work that seems Roman in date upon it. No. 728 may be another gem also of Roman workmanship, on a similar stone, one worthy of comparison with that in which the famous Sirius (No. 270) is sunk.

Lapis lazuli, the sapphirus (*σάπφειρος*) of antiquity, is a stone on which Greek and Roman work of every age—unless, perhaps, of the earliest (archaic) Greek time—is met with. Yet, though thus wide in its horizon—to use a geological phrase—it seems never to have been a common material for gems. The Mercury (No. 176) and the Hercules and Iole cameo (No. 319) will serve to illustrate the use of this material at two different periods; and both are fine examples of the stone.

Among the rarer stones employed by the ancients, of which examples are to be met with in this Collection, the sapphire—the hyacinthus of Roman authors—is the hardest, and is among the scarcest to be met with. The Medusa (No. 98), and the head of Caracalla (No. 485), are remarkable illustrations of the stone, and of the mastery the Roman artists had acquired over its stubborn material. The beryl (beryllus), a less rare stone in antiquity than the sapphire, and, like it, Oriental in one at least of its sources, is well illustrated in the Neptune (No. 25) and the Hippocampus (No. 734), both, it may be observed, marine subjects—a class for which this material was often employed by the ancients.

The Julia Domna (No. 484), the Bacchus (No. 183), and the Gryllus (No. 690), are also excellent and very interesting examples of antique work on the beryl, a stone in which the Blenheim Collection is thus seen to be especially rich.

Of the ruby, the emerald, and the peridot, the Collection contains no antique specimens.

The turquoise is represented by a gem of singular beauty, the

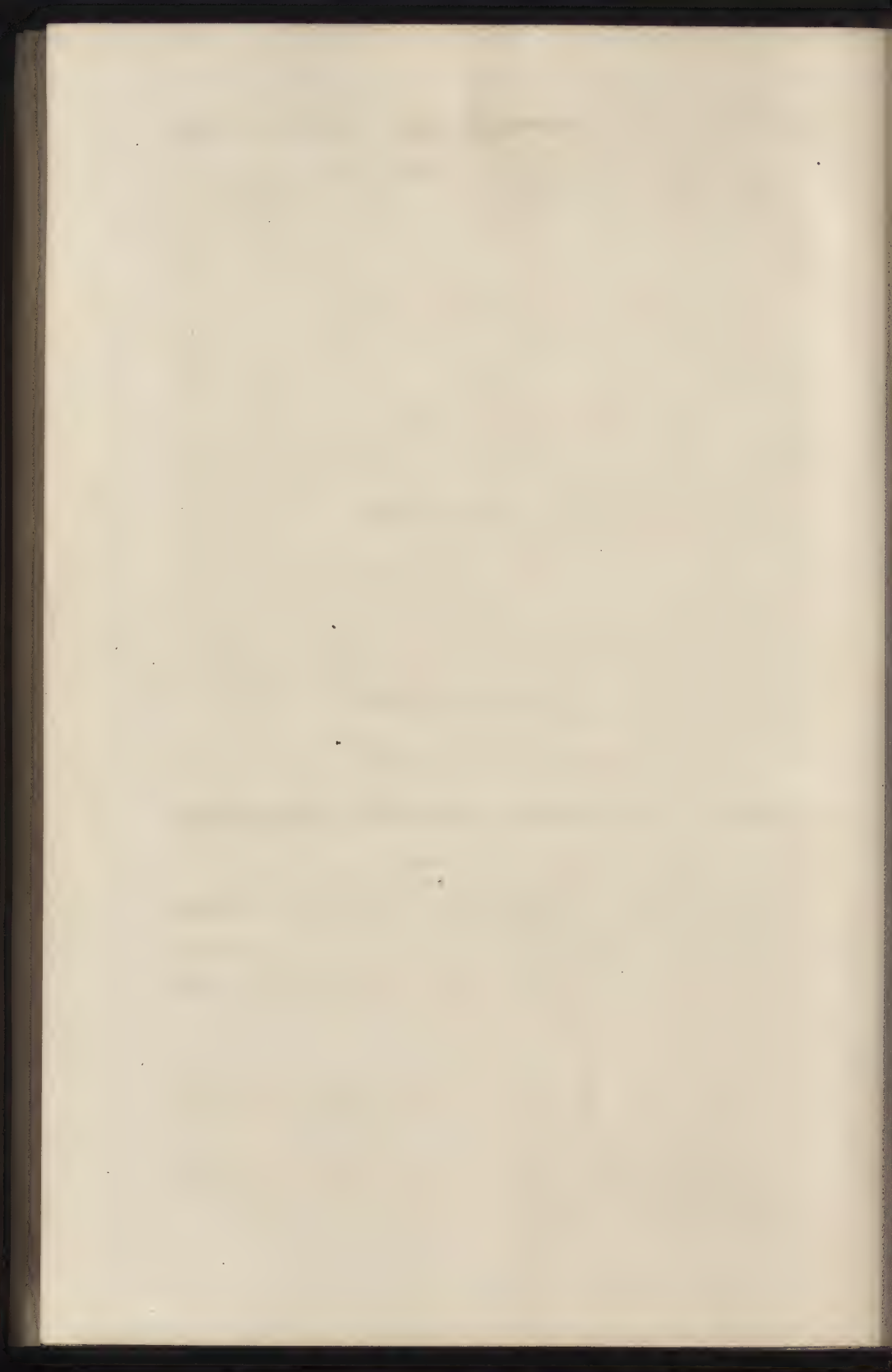
Livia and Tiberius cameo (No. 403). Pliny speaks of the callaina as having the hue of the topazius (our peridot), only being opaque. This is exactly the tint and character of this green turquoise—the favourite variety with the Romans. Of the blue variety, no doubt the callais, the little cameo (No. 432) seems to be an authentic antique specimen.

In this Catalogue, whenever a gem has been identified with one in the collection of Lord Bessborough, as catalogued by Natter, a reference is given to his published catalogue with the number in it of the gem. The gems acquired from the collections of Lord Chesterfield and of Medina, are severally distinguished by the letters C and M, and by numbers also referring to the published catalogue of Natter. Similar references are given to the gems that can be identified with those described in the catalogue of the Arundel Collection, as it stood in Lady Elizabeth Germain's time. A reference is occasionally made to a catalogue already alluded to—drawn up by the third Duke—which was probably intended ultimately for publication. But in general when no reference is made to the Bessborough or Arundel collections, the gem was one of those collected by the third Duke himself. The descriptions given by his Grace of the Bessborough and Arundel gems are those of Natter's, or of the Arundelian Catalogue, of which he must have possessed a copy; and they are but little altered. Raspe's catalogue of Tassie's casts has also, of course, been among the many works ransacked to trace the history of the gems.

In using the phrase "to the right," or "to the-left," as applied to a head or bust, the direction is that of the head on the gem itself as seen by the spectator, not that on the cast from it. The terms "confronted" and "conjoined" are used respectively for faces represented as looking towards each other, or as looking the same way where one is partly eclipsed by the other.

The term "conjugated" will be reserved for cases in which heads are united, as in the Companion coins of Janus, or as in the caprices and medleys of masks, so common upon gems.

Inscriptions on the intaglios are to be considered as retrograde, unless described as being otherwise.



N.B.—The Vendors reserve the right to sell the whole
Collection in one Lot.

CATALOGUE.

First Day's Sale.

On MONDAY, JUNE 28th, 1873,

AT ONE O'CLOCK PRECISELY.

I.—MYTHOLOGY.

SECTION I.—THE GODS.

I.—*THE TWELVE GREAT OLYMPIAN DIVINITIES.*

Zeus—Jupiter.

- 1.—Intaglio. A head of Jove, to the left, on hæmatite. A Roman work of fine execution.
- 2.—An intaglio on a red sard, representing Jupiter standing holding a long sceptre in his right hand ; his eagle in the field.
An Arundel gem (Cat. Th. A, No. 40).
- 3.—An intaglio head of Jupiter Ammon, to the left, on a sard highly foiled. A bold Roman work, resembling the head on some of the Consular coins.

A Bessborough gem (N. Cat. No. 19 c) originally in the Collection of Lord Chesterfield. Figured by Worlidge.

- 4.—Cameo cut in a nicolo, once covered with a film of brown, which is reserved to form a rim, and also survives on the paludamentum and eagle's wing. The beardless Jupiter, Jupiter axur,—a full-length figure, standing with the thunderbolt and sceptre, and the eagle, in the field. The Ægis envelops his loins. The work is indubitably ancient, and probably represents an emperor, perhaps Augustus himself, as Jove. This figure is that designated as St. John the Evangelist in mediæval times. The famous intaglio at St. Petersburg, signed **NEICOY**, is similar in its subject.

A gem from the Arundel Collection (Cat. Th. D, 13).

[Jupiter Serapis, &c.] Nos. 5 to 11.

- 5.—An intaglio cut on the boss of a large pebble of amethyst, polished in its original shape. A front-faced head of Jupiter Serapis. It is Roman or Romano-Egyptian work of the finest type; the stone is $1\frac{1}{2}$ inch in diameter.

One of the Bessborough gems (N. Cat. No. 14).

- 6.—Intaglio head of Jupiter Serapis, represented in full face, cut out of the black upper layer of a jasper onyx, of which the base layer is white. It is work of the second century.

An Arundel gem (Cat. Th. A, No. 3).

- 7.—Intaglio head of Jupiter Serapis, full face, on a plasma of rich colour.

An Arundel gem (Cat. Th. A, No. 2).

- 8.—A minute intaglio, representing Jupiter Serapis enthroned; a sceptre is in his hand, the modius on his head, and Cerberus by his side. It is engraved in the yellow upper layer of a sardonyx, exhibiting also a white stratum, under which is a black base layer. The whole figure is not much above $\frac{1}{4}$ inch in length.

- 9.—Intaglio head of Serapis, to the left; a Roman work of the minutest dimensions, cut on an oval sardonyx bevelled away to exhibit a yellowish-brown top layer, which is separated from a greyish-black base by a broad white band. It is a counterpart of the Isis (No. 45), but the colours of the stone are even more brilliant.

- 10.—An intaglio of the Renaissance period, cut in a pale sapphirine chalcedony, and representing, in very rude workmanship, Serapis enthroned between Isis and Pallas within a zodiac, carried by Atlas.

- 11.—Confronted heads of Serapis and Isis ; an intaglio of Roman work, on a yellowish sard.

A Bessborough gem, from the Chesterfield Collection (N. Cat. No. 27 C).

- 12.—An onyx cameo, representing in profile the heads of Zeus and Hera, both to the right. A fine Greek work, cut in a translucent white layer, backed by an understratum of bluish grey.

A Bessborough gem (N. Cat. 26).
Figured in the "Marlborough Gems," Vol. i. No. 29.

- 13.—A cameo on a two-layered sardonyx ; the subject a fine head of Jupiter, $\frac{3}{4}$ face, looking to the right. It is cut in a white stratum overlying a black base layer.

An Arundel gem (Cat. Th. B, 31).

- 14.—A cameo head of Jupiter, to the right, on a superb five-layered sardonyx. The uppermost layer, of a pale cinnamon hue, is reserved to form a rim. Under a white layer in which the head is cut is another brown stratum, below which a second white layer is seen resting on a base of black sard. The stone is bevelled to exhibit the beauty of its strata.

Associations and Attributes of Zeus.

- 15.—An intaglio on a sardonyx, representing Zeus Gigantomachos, signed ΑΘΗΝΙΩΝ . It is cut in a brownish-red upper layer, below which are seen a white stratum and a base of dark grey. It is a fine work, and worthy of the stone, the layers of which are very equal in thickness.

[Europa.]

- 16.—An intaglio on yellowish chalcedony, representing Europa and Jove in the character of the Bull.

A Bessborough gem (N. Cat. No. 109).

[Leda.]

- 17.—Intaglio on a dark sardine. Leda and the Jove-swan.

- 18.—A very small cameo of Leda with the Jove-swan by her side. Excellent Roman work on onyx.

An Arundel gem (Cat. Thec. A, No. 136).

- 19.—The same subject on a cameo of onyx.

An Arundel gem (Cat. Th. A, 144).

[Ganymede.]

- 20.—An intaglio on a dark sard. The eagle soaring with Ganymede. It is inscribed **KOINOY**.

Bought by the Duke who formed the Collection, from Cipriani; and figured in the "Marlborough Gems," Vol. ii. 42.

- 21.—An intaglio head of Ganymede, to the right, with the eagle introduced as a minute symbol in the field. It is a work of Burch, unsurpassed in finish, upon a superb sardonyx of three layers. The surface layer of a pale chestnut is cut away, except where it forms a reserved rim. The next layer of bluish white carries the intaglio, and under it is a base layer of deep brown sard. The beautiful strata of the stone are shown by its being bevelled, while from the depth of the reserved rim the impression stands out like a medallion. The gem carries the signature of the artist.

- 22.—A very fine cameo on an onyx, representing a head of Ganymede, to the right, in a Phrygian cap. The relief is in a porcelain white layer, the base consisting of a horn-like stratum. It is a work very antique in its character.

- 23.—A Roman cameo of the fine Imperial time, on sardonyx, in a bluish-white layer. Ganymede feeding the eagle of Jove. A dark sard stratum forms the base of the stone.

It was an Arundel gem (Cat. Th. B, 44), and is figured, "Marlborough Gems," Vol. ii. 43.

Hera—Juno.

- 24.—A small full-length figure of Juno on a fine nicolo. She holds a sceptre, and in one hand a small conical object. It is good work of Imperial Roman age.

A Bessborough gem, once Lord Chesterfield's, Natter (Cat. 34 c) calls it Liberalitas.

Poseidon—Neptune.

- 25.—An intaglio, representing Neptune in full-length figure on a beryl, a stone so often devoted by the antique artist to maritime subjects. As in the Neptune of Cenchreæ and

that on the coins of Demetrius Poliorcetes, his left hand holds a dolphin, in his right is the trident, and his left foot rests on the prow of a ship. In the exergue are the letters CL.SVP (probably the owner's name). It is good, probably Roman work, and finished with the "diamond point."

An Arundel gem (Cat. Thec. A, 42).

- 26.—An intaglio of Neptune, somewhat similar in position and in attributes to the preceding. It is engraved in a nicolo, and appears to be a work of rather late Roman date.

- 27.—An intaglio on a convex almandine, represents Neptune in figure similar to the last, but without the dolphin. There is a hydra on the rock on which the right foot rests. It is a large and finely cut gem of apparently an early Imperial Roman date.

A Bessborough gem (numbered in Natter's Catalogue, 47).

- 28.—An intaglio on a sard, representing a bust of Neptune, to the left. It is fine Greek work.

It was figured by Worlidge, in his Etchings of Gems, No. 31.

Associations, Attributes, &c., of Poseidon.

- 29.—Intaglio on a red cornelian, in which Neptune and Amphitrite are seen riding on a sea-horse.

An Arundel gem (Cat. Th. A, No. 31).

- 30.—Head of a Triton, to the left; fins are appended to the mouth, and the beard is represented as if wet. An intaglio of Roman work, representing a rather uncommon subject on a jasper.

- 31.—Intaglio on an amethyst. A Nereid on two dolphins, holding or reining a hippocampus,—a beautiful work.

- 32.—A deeply cut intaglio on a white chalcedony of a Triton and a Nereid (Amphitrite?).

An Arundel gem (Cat. Th. A, No. 32).

- 33.—A cameo, on a three-layered onyx: a Triton and a Nymph sport on the waves, with an elaborate background. These, with a Triton and a hippocampus, are rendered in a white layer of the stone below which lie a bluish and a horn-like stratum.

A Bessborough gem (N. Cat. No. 27).

- 34.—A minute river-god reclining: an intaglio on a jasper onyx. It is somewhat deeply cut in the black surface layer; a white and a black stratum are seen on the bevelled edge of the gem.

An Arundel gem (Cat. Th. A, No. 91).

- 35.—An onyx cameo, representing a river-god in an opaque white layer on a black ground.

A Bessborough gem, being one of those purchased from Medina of Leghorn (Cat. No. 22 M).

Demeter——Ceres.

- 36.—A cameo on sardonyx: it represents a head of Demeter, to the right, in fine Greek or Greco-Roman work. The face is rendered in a white porcelain layer, the hair in one of coffee-brown colour, under these is a bottom layer of black jasper. In the hair is wreathed a chaplet of poppies, and over the head is a veil.

- 37.—A veiled head and bust of Ceres, in very high relief, cut in cameo out of a beautiful amethyst.

A Bessborough gem (Cat. No. 10).

Associations, &c., of Demeter.

- 38.—An onyx cameo with a representation of Ceres seated and holding a cornucopia. Triptolemus before her, presenting what appears to be wheat-ears, leans on the *rutrum*. A column with an urn fills up the design. Mr. King conceives the gem to bear a flattering allusion to Germanicus; Livia and Germanicus being frequently thus represented. The stone is $1\frac{3}{4}$ inch high; the figures are carved in a porcelain-white layer lying on a stratum of brown sard.

An Arundel gem (Cat. Th. D, 15).

- 39.—Abundantia, a head, to the right, and bust with a cornucopia in her left hand, in intaglio of unusually good work.

- 40.—An intaglio of very good Roman workmanship on a fine sard: its subject is Abundantia, full-length figure; wheat-ears in one hand, a dish of fruit in the other; an ant in the field.

- 41.—A singular "eyed" agate carrying an intaglio of Roman workmanship, representing Vertumnus or Bonus Eventus in a small full-length figure, nude, with wheat-ears in one hand, and fruit in the other.

A Bessborough gem (Cat. No. 60).

- 42.—An intaglio on cornelian; Bonus Eventus carrying grapes and wheat-ears.

An Arundel gem (Cat. Th. A, No. 95).

[Isis, &c.]

- 43.—Isis, or rather an Egyptian queen, to the left, in the character of Isis, with the persea fruit on her head; cut in intaglio on a beautiful hyacinthine garnet. It is probably Egypto-Roman, but may belong to the Ptolemaic period.

A Bessborough gem (N. Cat. 94). Natter calls the stone a Hyacintho Quarnacino, and adds "il se nomme aussi Berill; on appelle Berill toutes les pierres rouges ou jaunes, quand elles sont d'une couleur bien unie et bien transparente; ceux qui sont d'un rouge foncé sont nommés Hyacinthi Quarnacini;" a remark which explains the peculiar use of the terms Beryl, Hyacinth, and Guarnacino garnet, during the last century. This was a gem of the Chesterfield Collection.

- 44.—An intaglio of Isis in a full-length figure, cut on a convex garnet.

A purchase of the third Duke's.

- 45.—Isis suckling Horus; an intaglio of the same minute dimensions as the Serapis No. 9, the drawing of both being excellent. It is on a similar sardonyx; the surface layer in which the engraving is cut is yellowish brown, beneath is a white stratum on a base layer of dark bluish-grey jasper.

- 46.—Isis; a female head, of very Hebrew physiognomy, to the left; an intaglio, on the pale green jasper often used in ancient Egyptian ornaments. On the head is the Vulture head-dress, but devoid of the head of the bird: on the neck is an Egyptian necklace. The subject and the *carvesque* character of the engraving would point to an Egyptian origin for this elaborate gem. The treatment of the details, which are not of Ptolemaic character, would indicate a date for the work not earlier than the Romano-Egyptian period. Mr. King sup-

poses it to be a portrait and even the signet of Cleopatra herself! But the Vulture attire invariably has, in the earlier times, the head and neck of the vulture rising from the brow—or this head attire is replaced by the asp's head—in the authentic portraits of Egyptian queens and goddesses of whom it is the attribute. Moreover, while the nose and face of this gem represent the conventional features of Isis, they are very unlike those of Cleopatra as rendered on coins. On the reverse is an Egyptian distyle temple, having in its centre the head and bust of Athor. A precisely similar gem on the same material is figured by Tassie as a cameo, and stated to have been the property of the Marquis Capponi at Rome. It probably is this gem; the place of which in the Blenheim Collection was among those acquired by the third Duke of Marlborough.

Apollo.

- 47.—Intaglio on a fine red sard. A head of Apollo, to the left. Fine work, apparently by a Greek artist.

A Bessborough gem. Natter in his Catalogue (No. 80) calls it a "Berill très bien travaillé."

- 48.—Intaglio, on a dull red sard, of the head of Apollo, to the left, a sprig of bay in the field.

A gem among the Chesterfield portion of the Bessborough Collection (No. 16 c in Natter's Catalogue).

- 49.—Intaglio on a dark red sard. The same subject as the last, to the left.

Probably the Arundel gem termed "Pacis caput" (Cat. Th. A, 25).

- 50.—Intaglio, on a red sard, of Apollo playing the lyre: a fine Greek gem of considerable size.

An Arundel gem: the Apollo Citharædus incidens of the Arundel Catalogue (Th. A, 43).

- 51.—A magnificent gem, like the last in attitude and subject—Apollo Musagetes—with the chlamys falling nearly to the feet. It is a Greek work of noble simplicity.

An Arundel gem (Th. A, 45).

- 53.—A very beautiful modern intaglio, on a fine sard. It represents Apollo much in the attitude of the "Belyedere."

- 54.—An intaglio, representing Apollo with his bow and a spread chlamys, cut in a fine jasper agate stone, banded with brown and white.

An Arundel gem (Cat. Thec. E, No. 27).

- 55.—Intaglio on a fine sard. A head to the left, probably of Apollo. It is a fine gem, that might have been wrought in Magna Græcia. The hair falls in beautifully worked curls, and the face is of the true Greek type.

- 56.—A deeply-cut intaglio. Apollo tuning his lyre; on a nicolo of great beauty. It was a Bessborough gem.

- 57.—Intaglio on a fine transparent sard. The "placable" Apollo (as on coins of the Seleucidæ) holds downwards the arrow with his right hand, the bent bow being in his left.

- 58.—Intaglio on a sard. Apollo Citharcedus; in the field an altar.

An Arundel gem (Cat. Th. A, No. 44).

- 59.—A small intaglio, on a fine oval sard, that has been somewhat polished down. A nude figure, apparently of Apollo, stands in the middle of the gem; on his head is a somewhat conical object, and in his hand he holds what may be a mask. His lyre, on the ground, rests against a tree on which sits a bird like a crow. On the other side is also a tree, with a similar bird upon it; and on its stem a female head appears as though part of the tree: perhaps Daphne, or Apollo's favourite Cyparissus, pining away into cypress out of grief for the slaughter of a favourite stag; or it may be only a comic mask. Beneath this tree is a hind suckling an infant (Telephus?).

- 60.—An intaglio, cut in a shallow manner, in a beautiful golden sard, of fine but late Greek work.

Apollo mourning the death of Coronis. The youthful god, loosely robed in the chlamys, leans against a tree, and mournfully contemplates the lifeless figure of the maiden, whom he slew on the accusation of a crow. The crow sits on a rock over her. Winckelman ("Monum. inediti") calls this group Achilles mourning the death of Penthesilea. What appears to be a shield by the maiden's side is perhaps the result of a conchoidal fracture in the stone?

A Bessborough gem (Cat. No. 37), on "Berill," says Natter. Figured in the "Marlborough Gems," Vol. ii. 40.

- 61.—A cameo on a sardonyx, perhaps a Roman gem, reworked in later time, representing a laureated bust of Apollo to the right. The face is worked in a white stratum, the wreath and part of the robe being in brown surface layer on a dark vase ; backed with gold.
- 62.—A cameo, head of Apollo to the right, somewhat in the garb of a Muse ; the hair, which is laureated, is done in a fine rich brown layer of a sardonyx, the face in a white layer, a translucent greyish-black material forming the base. The profile is beautiful, but effeminate, and Greek in character. The gem is $1\frac{3}{8}$ inch high by $1\frac{1}{16}$ inch.
- 63.—Head of Apollo, laureated, to the left, on an onyx. The head is in a bluish-white layer on a black ground.
- One of the Medina gems in the Bessborough Collection (Cat. No. 16 M).
- 64.—A paste cameo of Apollo's head, to the right.

Associations, &c., of Apollo.

- 65.—A beautiful intaglio on a sard. A bust of Clio, to the right, with the historic roll of papyrus in her hand. It is figured in Worlidge.
- An Arundel gem, called in the Catalogue (Th. E, 23) "Semiramis—the roll representing her dagger." It has the same attribution in the "Marlborough Gems," where it is figured, Vol. i. 26.
- 66.—A Muse to the left. Intaglio on a sard.
- 67.—An intaglio on a fine, long, oval cornelian ; Terpsichore tuning her lyre. By her a cippus carrying a statue of Pallas.
- 68.—A modern intaglio on a fine golden sard. Melpomene holding a mask ; a cippus behind her.
- 69.—An intaglio on a very fine plasma. Melpomene holding a mask ; a cippus behind her ; in the field a shield and a falchion.

An Arundel gem, designated in the Catalogue (Th. A, 60) as "Tomyris Scytharum regina," the mask standing for the head of Cyrus, and the falchion for the weapon of her vengeance.

- 70.—Intaglio on a fine sard, representing the head and bust of a Muse, to the left. The letters ΣΑΦ have been scratched in at some later period. The lyre is introduced in the field with a bee.

Artemis—Diana.

- 71.—An intaglio head of Artemis, to the right, with the end of her quiver showing over her shoulder; on a brown sard; it is a large and curious gem of early workmanship.

An Arundel gem (Cat. Th. E, 7).

- 72.—A head of Artemis, to the right. A cameo upon a fine sardonyx; the hair arranged with the κρόβυλος is rendered in a very dark brown sard upper layer, one curl however being yellow: the face, in a layer of ivory-white, is relieved by a fine sard background.

- 73.—A full-length standing figure of Diana holding out an arrow, a cippus behind her; an intaglio in a beautiful hyacinthine sard. The work is exceedingly good.

- 74.—Diana leaning on a pillar, a stag in the field, on a fine transparent yellowish sard.

An Arundel gem (Cat. Th. A, 57).

- 75.—Intaglio on a sardonyx. The "Diana of the Hills." It is signed ΑΠΟΛΛΩΝΙΟΥ. It is cut in a layer of orange-red sard, below which lie two strata of white and brown.

A Bessborough gem; Natter's Diana Montana (Cat. 100).

Hephaistos—Vulcan.

- 77.—An intaglio on a beautiful agate. Vulcan at work shaping a helmet.

A Bessborough gem (Cat. No. 103).

- 78.—An Italian intaglio on a cornelian, Vulcan's workshop, with a great many figures. The setting is one of a series in the collection exhibiting a delicately pencilled and richly coloured pattern of tulips and other flowers painted on a white ground.

An Arundel gem (Cat. Thec. E, No. 1).

- 79.—Intaglio on cornelian, "Vulcan seated, a veiled lady by him; gives the sword and shield to a youthful warrior." Dr. Brunn considers it to be a copy from an Alban sarcophagus, with the marriage of Peleus and Thetis (Millin. Gal. Myth. t. 152, n. 551).

A Bessborough gem; described by Natter (Cat. No. 95), who omits to mention the signature, as Brutus imposing an oath on Collatinus to avenge Lucretia.

Pallas Athene—Minerva.

- 80.—A minute intaglio of a head of Pallas, to the right, engraved with the point alone on a yellow sard. The gem is let into a small rim of ivory-white chalcedony.

- 81.—Bust of Pallas, full face; a deeply cut intaglio in a large pale amethyst. It carries the signature

ΕΥΤΥΧΗΣ
ΔΙΟΣΚΟΥΡΙΔΟΥ
ΑΙΓΙΑΙΟΣ ΕΓ.

This noble intaglio must be held to be the original of one of the most interesting of antique signed gems, and to bear the autograph of a son of perhaps the great Dioscorides. The engraving, though not of high finish, is of the boldest character. It is figured in the "Marlborough Gems," Vol. ii. No. 12.

- 82.—Bust of Pallas, to the right, in intaglio on yellowish chalcedony. Of the Roman period.

An Arundel gem (Th. E, 8).

- 83.—Pallas, a bust in intaglio, to the right, on a fine sard agate. The stone is a beautiful one of the oriental kind.

An Arundel gem (Cat. Thec. V, No. 17).

- 84.—A cameo bust of Pallas, to the left, on a three-layered onyx. The face is cut in a white layer, an upper horn-like stratum forming the helmet; with a base layer of the same kind.

A Medina gem (Bessborough Catalogue, No. 13 M).

- 85.—Minerva bust, to the right, a cameo. Her hair is in a yellowish brown, her face in a white layer on a dull-coloured base. The helmet is otherwise only represented by the plume. Good Roman work.

An Arundel gem, termed, in the Catalogue of Lady E. Germain, "*Caput Zenobiæ*" (Cat. Theca, B, 11).

- 86.—A cameo on a sardonyx, representing a bust of Pallas, to the left. The helmet, shoulder, and hair in a red layer, the face in white on a red base.

- 87.—A bust of Pallas, to the right, a beautiful cameo, cut upon a stone as beautiful, a sardonyx, presenting a rich brown layer on a white ground. The helmet is covered with a fantastic leaf ornament, carrying a mask on the visor.

An Arundel gem (Cat. Thec. C, 6).

- 88.—A cameo bust of Pallas, to the left, somewhat elaborate in its workmanship. It is undercut to give effect to the profile, which is worked in a thick white layer.

One of the gems bought by Lord Bessborough of Medina (Cat. 36 M).

- 89.—Cameo bust of Minerva, to the left, on a sardonyx. The hair is rendered in a yellow layer, the face and neck in a stratum of white upon a base layer of dull orange; the cheek is just tinted with a film of the surface layer. The work is probably of the period of Hadrian.

- 90.—Athene "*Promachos*." A Roman intaglio cut in the upper layer of a minute nicolo. A crescent in the field is probably an astrological emblem.

- 91.—A cameo with Pichler's signature, on a fine little three-layered sardonyx, representing Athene "*Promachos*." Her shield carrying an owl is left in a yellow layer; the base layer is of dark grey.

- 92.—Minerva in a car drawn by two owls, on a yellow cornelian; a pretty little Roman intaglio.

- 93.—An intaglio on a nicolo. A sacrifice to Minerva by a Roman warrior, perhaps Domitian. She holds out an owl towards him, the serpent being in the field as one of her attributes. Her shield is propped upon the ground.
- 94.—An onyx cameo. A helmeted bust of Pallas, to the right, cut out of an ivory-white layer, on a bluish-grey ground.
Figured in the "Marlborough Gems," Vol. i. 27.
- 95.—A small head of Pallas, to the left, helmeted, with a mask on the helmet; in an ivory-white layer on a bluish-grey ground.
An Arundel gem (Cat. Thec. A, 112).

Associations, Attributes, and Symbols of Pallas.*

- 96.—The head of Medusa (or of Perseus?) in front face: a small and deep intaglio on a bright golden sard. It is beautiful, perhaps Greek work. A caduceus in the field.
Figured by Worlidge (No. 27) as a Mercury. It was a Bessborough gem (No. 18 C in Natter's Catalogue).
- 97.—A fragment of an exquisite cameo, representing the tranquil Medusa, more probably Perseus, to the right: a gem that must once have been $1\frac{1}{2}$ inch in length, by $1\frac{1}{4}$ inch in diameter. In somewhat flat though not shallow relief, the hair and the wing are rendered in a rich brown layer; a fine ivory-white layer of the sardonyx furnishing the material for a countenance of severe beauty. The style is, that of a fine Greek period.
- 98.—An intaglio on sapphire. Medusa's head, in full front face; extremely fine work, and exhibiting a wonderful finish considering the hard material in which it is worked. The wings in the hair and the serpent's crest between the wings and round the chin indicate a comparatively late period for its execution. The sapphire is of a pale colour, and is mounted in an enamelled ring of the cinque-cento period, with arabesques and black vines covering the gold of the mounting. The engraving is probably a work of a good Roman time.
An Arundel gem (Cat. Thec. A, No. 1).

* The myth of the Gorgon Medusa being represented in connection with the conquest of the mortal Gordon by Perseus, and the assumption of her head by Athene as the ornament and terror of her shield, subjects representing Medusa, Perseus, &c., are not placed in a separate division, but are included with those which represent the attributes and associations of Athene.

- 99.—Cameo head of the tranquil Medusa, to the left. It is cut in the white porcelain-like upper layer of an onyx, with a bluish-white background. The relief is not so flat as in No. 97, and the presence of the serpent in the hair, together with the wing, betokens a comparatively late date for the gem. The beautiful modelling of the features, and the fine work in the hair, would preclude a date later than that of Hadrian.

Figured in the "Marlborough Gems," Vol. ii. No. 10.
See Introduction, p. xvi.

- 100.—A cameo, of proportions almost sufficient to raise it into a work of sculpture. It is a Medusa's head, in enormous relief, cut from a large homogeneous boss of translucent chalcedony. The face is turned slightly to the right, and the expression in the eyes, brows, mouth, indeed on every feature, conveys all that art could embody of the "dreadful Gorgon." Every part of the face is as delicately modelled as if the material had been as soft as marble; and Mr. King has called this gem "the noblest work in relief that graces the collection." Six holes, drilled in somewhat divergent directions from behind, some of which penetrate in a concealed manner even into the recesses of the hair on the upper surface of the gem, held the fastenings that affixed this finest known *phalera* to a perhaps imperial corslet. A seventh hole is sunk into the back of the stone for some depth below the nose and upper lip, evidently to give a greater transparency and life to those features. This great work belongs probably to the age of Trajan or of Hadrian, if indeed it may not be assigned to the Macedonian period of Greek art.

From the Bessborough Collection. Natter (in his Catalogue, No. 1) remarks that the right side is cut *en biais* (with an inclination towards the other side) in order to give force to the left side.

- 101.—Medusa, to the right, a cameo of beautiful work, on a fine cornelian.
- 102.—A profile cameo of Medusa, to the right. The hair, in which the serpents and the wing are combined, is given in a black surface layer; the face in one of an ivory white, backed by a dark grey ground. It is fine work, of Hadrian's time.
- 103.—An onxy cameo, chiefly remarkable for its elaborate setting. It is a full-faced head of Medusa with wings.

- 104.—A front-faced Medusa, slightly turned; a cameo, somewhat deeply cut in the ivory-white upper layer of an onyx with a dark base.

From the Bessborough Collection (Cat. 5).

- 105.—An onyx cameo of the Medusa's head, much like the last. It is cut in a porcelain-like upper layer with a grey background.

One of the Bessborough gems (Cat. 33 M) from the Medina Collection.

- 106.—A Gorgon's head, full-face, cameo, in flat relief, in an ivory-white surface layer with a yellowish-brown base; the hair is rendered in this latter transparent under layer.

An Arundel gem (Cat. Thec. A, 103), called *caput Solis*.

- 107.—Perseus with the Gorgon's head, viewing its image in his shield, while he leans against a column. A work in shallow cameo on a fine sardonyx.

An Arundel gem (Cat. Thec. C, 19).

- 108.—An intaglio on a pale sard, signed **XPΩNIOY**. Perseus, an inverted sword in his right hand, head of Medusa in his left.

A Bessborough gem (Cat. No. 99).

Ares—Mars.

- 109.—An intaglio bust, to the left, of Ares helmeted. A large intaglio, simple in its style and finely executed; its value is enhanced by its being still mounted in an antique setting consisting of a milled edge formed by the twisting together of two gold wires, which gives to the impression an appearance of an Etruscan border. It is engraved on a cornelian of large size, $1\frac{1}{2}$ inch in height, and it is probably work of Greco-Roman period.

From Lord Arundel's Collection (Cat. Thec E, 26).

- 110.—A beautiful little gem, representing Ares reposing; an intaglio on a yellow sard, probably the work of a Greek hand.

Described as *Un Soldat* by Natter (Cat. No. 44 c) among the Bessborough gems. Figured in the "Marlborough Gems," Vol. i. No. 38.

- 111.—"Mars Ultor," an intaglio on a fine sard, of very excellent Roman work. In the field is the inscription MARS ULTOR.

An Arundel gem (Cat. Thec. A, No. 46). It is figured in the "Marlborough Gems," Vol. i. No. 37.

- 112.—Mars resting on a shield; intaglio, on a sard, of Roman work.

An Arundel gem (Cat. Thec. A, No. 86).

- 113.—Mars, Venus approaching him, Hercules and Minerva on either side. A Roman intaglio, on a beautiful yellow sard.

An Arundel gem (Cat. Thec. A, No. 33).

Aphrodite—Venus.

- 114.—Head of Aphrodite, to the left. Intaglio on a sard. A beautiful little gem of Greek workmanship.

- 115.—Intaglio bust of Aphrodite, to the left, a large gem cut in a hyacinthine garnet. The hair has been carefully worked with the "diamond point."

- 116.—An intaglio bust as Aphrodite, to the left, on a bright red sard.

An Arundel gem (Cat. Thec. A, 7).

- 117.—Venus, something in design like the "Medici," on a very fine blood-red sard.

- 118.—Intaglio head of Venus on a sard.

- 119.—A head of Venus in profile, to the left. A large cameo on a splendid sardonyx. The hair is partly rendered in a brown surface layer, the features in one of opaque white on a dark sard ground. The work is of the highest character and finish.

One of the Medina gems (No. 29 M) of the Bessborough Catalogue.

- 120.—A pretty little cameo. A bust of Venus, to the right. Carved in the white layer of an onyx, with a grey background: a finely finished and beautifully genuine Roman work.

- 121.—A head of Venus, to the right. A cameo in very high relief with a wreath, probably of myrtle, in her hair, which is dressed in long ringlets and expressed in a surface layer of a rich brown colour; the features are rendered in a stratum like ivory; the base pearly white.

Probably an Arundel gem (Ar. Cat. Thec. II. No. 30), called a Semiramis.

- 122.—Venus Victrix, to the right; or it may be, as suggested by Mr. Newton, Artemis; with an erect javelin in front of her. A three-quarter length figure, cut in shallow intaglio on a splendid sard agate. The dimensions of this magnificent gem are nearly the same as those of two others to which in workmanship it bears much resemblance: both are profiles and both on similar stones to this. One of them is the fragment, the youthful Augustus in the character of Mercury, No. 387 in this collection. The other gem is a Pallas, a three-quarter length figure at Florence of a similarly Amazonian type with this gem. The robe, as in this gem, is of a gauzy texture. Both this and the Florentine gem are probably portraits in the characters of the deities they represent; the attributes of these goddesses being just sufficiently expressed in the one case by the plume of the helm and by a ribbon-like adjunct of serpents to the slight drapery, while here the character of the Venus Victrix, or Artemis, is just indicated by the spear erect in the field before the figure. The features not a little resemble those of Marcia, but the work seems too good for the age of Commodus.

It is figured in the "Marlborough Gems," Vol. ii. No. 6, where it is called a Phryne. It was an Arundel gem (Cat. Thec. E, No. 4).

- 123.—Venus seated, holding out a wreath; on a fine Siriam garnet. A Roman intaglio of Imperial time.

From the Bessborough Collection (Cat. No. 46).

- 124.—A Roman intaglio, on a pale plasma, representing "Venus Victrix," a subject of frequent occurrence on this stone. A vase with three ears of wheat stands in the field; while on her shield rests what may be her spear or a long flambeau surmounted by her pigeon.

From the Chesterfield part of the Bessborough Collection (Cat. No. 35 C).

- 125.—"Aphrodite Anadyomene," intaglio, cut in the red convex layer of an onyx with a white base.

126.—A sardonyx cameo of the Venus "accroupie," cut in an ivory-white layer on a yellowish sard base.

127.—A good Roman cameo, representing a Venus seated and robing herself.

An Arundel gem (Cat. Thec. A, 141).

128.—A sardonyx cameo, Venus washing her foot in a bath. It is cut in a white layer, with a reserved rim of the same material, with a yellowish-brown base.

129.—Venus, or, perhaps, Hermaphroditus, copied from a statue in the Villa Borghese. A sardonyx, in which the mattress is represented in a yellowish-brown stratum lying between a white ground layer and a surface layer, also of white, in which the figure is expressed.

130.—A cameo figure of Venus, in a Renaissance setting. It is cut in a clear white layer of an onyx.

One of the Medina gems in the Bessborough Collection (Cat. No. 34 M).

131.—Venus at her toilet, with two Cupids in attendance. It is engraved in a black and white banded agate.

132.—From the back of No. 591. Venus and Cupid, a bow and quiver, and a branch in the field. Venus holding a flambeau; intaglio on a two-layered cornelian. It is highly polished, and doubtless of the same date as the cameo Diana of Poitiers on the obverse.

An Arundel gem (Cat. Thec. B, No. 22).

133.—A lovely little cinque-cento intaglio, on a garnet, of Venus drawn by a pair of doves; Cupid extending his torch over her from behind.

An Arundel gem (Cat. Thec. A, 59).

Associations, Attributes, &c., of Aphrodite.

134.—A remarkable gem, engraved in intaglio on quartz, backed with gold. A winged hermaphroditic figure, with an androgynous figure not winged, and Vulcan hammering on an anvil in the field. It is deeply cut, of an Asiatic style of art, and is supposed by Mr. King to represent the male form of Aphrodite, represented at Amathus as Aphroditus.

One of the Arundel gems (Cat. Thec. C, No. 23).

- 135.—An androgynous Venus, or a Hermaphroditus, erect and unveiling himself; an intaglio on a beautiful little nicolo, of good and minute Roman work of about the date of Hadrian.

See Introduction, p. xvi.

- 136.—A cameo on a two-layered sardonyx. Hermaphroditus seated unveiling himself, cut in a white layer on a yellow sard base.

An Arundel gem (Cat. Thec. A, 133).

- 137.—A reclining Hermaphroditus. A Cupid in the field. A cameo of the cinque-cento time, cut out of a porcelain white layer resting on a black base.

[Eros, and the Erotic Cycle.]

- 138.—An intaglio on an oval convex quartz. Cupid propping up, with some effort, a huge cornucopia: an inscribed gem, with the name **ΑΥΛΟΥ** engraved in delicate letters on one side of it.

- 139.—Cupid; an intaglio engraved on an amethyst. The drawing and the execution are admirable.

- 140.—An intaglio, on a fine sard. Cupid running under the burden of a huge mask. An excellent work of the best Roman period.

An Arundel gem (Cat. Thec. A, No. 53).

- 141.—A small intaglio, representing Cupid asleep on rocks, a butterfly in the field under his hand; perhaps typifying Death. It is a good Roman work, on a pale sapphirine chalcedony.

- 142.—Cupid singeing a butterfly's wings. A small Roman intaglio, on a hyacinthine garnet.

One of the Chesterfield gems in the Bessborough Collection (Cat. No. 73.)

- 143.—A cameo, in the boldest relief, cut in a pebble of bluish-grey translucent chalcedony. It is a head of Cupid; the hair characteristically plaited up the centre. The work is good, and probably represents the portrait of an infant in the character of Cupid during the time of the early Empire. It is an inch and a quarter in length.

One of the Medina portion of the Bessborough Collection (Cat. No. 31 M).

- 144.—A cameo, on an almandine garnet. A head of Cupid.

A Bessborough gem (Cat. No. 86).

- 145.—Head of Cupid, in extraordinarily high relief, probably by the hand of some cinque-cento artist. It is good work, on a variety of chalcedony, of a pale bluish-white, endowed with a slight chatoyance, something like that of moonstone. The mounting is very pretty, consisting of "a pair of folded wings in enamelled gold, and an elegant openwork border," with a pearl under the chin, whereby the head of Cupid becomes improved into that of a cherub.

- 146.—An intaglio on a sard, of Roman work; Cupid riding on a hippocampus.

A Medina gem, No. 20 M of Natter's Bessborough Catalogue.

- 147.—Cupid driving a pair of horses in a biga; running on a palm branch. Roman work, cut in the transparent yellowish layer of an onyx, with a white under layer.

A Bessborough gem (Cat. No. 74), described by Natter, possibly correctly, as a Victory.

- 148.—Two Cupids in a ship; a small intaglio, on a lovely amethyst.

From the Nuncio Molinari's Collection.

- 149.—An intaglio on cornelian. Two Cupids riding a bear, one rides and whips, while another teases the animal.

From the Nuncio Molinari's Collection.

- 150.—An extraordinarily beautiful little cameo, on a five-layered sardonyx. Cupid on a marine pard. The little deity is cut in a layer of yellowish flesh colour; the monster shows a brownish yellow tail and whitish body, relieved by a flesh-white ground. This exquisite little gem is undoubtedly antique, and probably belongs to the age of Hadrian, in which the polychrome qualities of these many-layered onyxes were much called into play.

- 151.—A cameo, representing Cupid in a boat drawn by dolphins. The treatment of the water is antique in its character, and the gem is probably by a Roman hand. It is cut on an onyx.

152.—A fragment of an ancient cameo, too fragmentary for the entire subject to be explained. A Cupid flying in the air, carries on a stick an object in the form of a parasol. A second Cupid, seated on the ground, apparently plays a lyre, and a third holds in his hand a (rhipis) fan in the form of an ivy-leaf. It is possible that it may have formed part of a design representing Hercules crowned by Cupids, or, as suggested by Natter, an androgynous Venus attended by Cupids: it is probably a work of the second century. The figures are cut in a white surface layer, on a base of transparent chalcedony.

A Bessborough gem (Cat. No. 5e).

153.—A pretty little shallow sardonyx cameo. Cupid rendered in a white surface layer, with a swan in a brown layer, set off by a white stratum as background. The relief is extremely low, and probably belongs to the time of the Middle Empire.

154.—Cupid with his foot in a trap. A small cameo on an onyx.

A Bessborough gem (Cat. No. 71).

155.—A sardonyx cameo. Cupid sitting on the ground and playing the lyre. An admirable design, in a yellowish-white surface layer on a black ground. The drawing and the work, which is in rather low relief, are in the style of the second century.

An Arundel gem (Cat. Thec. A, 138).

156.—A curious little Roman cameo; whereon four Cupids, rendered in a white upper layer, are ranged on a grey translucent under layer of a convex onyx. One plays the Pan pipes, one a flute, a third the lyre, and the fourth, a merry little figure, claps his hand and sways his foot to the movement of the music.

An Arundel gem (Cat. Thec. A, 139).

157.—A cameo, with two Cupids erecting a trophy; of admirable design, and probably of early Roman date.

An Arundel gem (Cat. Thec. A, 137).

Figured in the "Marlborough Gems," Vol. ii. 41.

158.—Two Cupids struggling for a palm branch. A vigorous little cameo, which is antique.

- 159.—Three Cupids disporting themselves with two dolphins in the water; an exquisite cameo, cut in the white layer of an onyx. The figures, which are admirably finished, are in a white layer on a black base. The mounting is a broad border of enamelled gold. Microscopic figures of a Triton, a Nereid and Cupids, with Hippocamps exquisitely carved and enamelled, are in complete relief, while four table rubies divide the quadrants of this most beautiful jewel; a work no doubt of a great Italian master in the cinquecento time.

This gem was an acquisition of the third Duke's.

- 160.—The renowned cameo representing the hymeneal procession of Eros and Psyche. The two child-like little divinities walk, side by side, veiled, even their faces being covered by the veil; while the boy-bridegroom presses a dove to his bosom. A winged Hymen conducts them by a knotted cord (intended for the Cingulum, or for the Nodus Herculis?); another winged Erotic figure prepares the nuptial couch, while over their heads the mystic basket is borne by Anteros, conspicuous with crisply curled wings.

The history of the gem has been so far traced that a drawing of the subject by the hand of Pirro Ligorio, early in the 16th century, was among the papers of Bagaris, as recorded by Spon. The gem itself, which has all the characters of a design drawn in an age of proof prints and luxurious margins, must, moreover, have been Lord Arundel's property early in the 17th century. In point of *technique*, it has never been surpassed in any age. Indeed, alike for movement, for grace of form, for tenderness of treatment and precision of modelling, as for the delicate technical management of surface, this cameo may challenge any work of ancient or modern times. Furthermore, the tints of the sardonyx on which it is cut serve to typify the nocturnal purpose of the design: the figures being rendered in a dusky layer of a pale coffee-brown hue, seem to reflect the illuminating glare of the torch, while the ground is of blackest sard, dark as the night through which the half-lit figures seem moving.

Arundel Catalogue (Thec. D, No. 7).

Figured in the "Marlborough Gems," and by Tassie and by Stosch; and the design has been reproduced in all sorts and materials of art, perhaps oftener than any other similar subject.

- 161.—Psyche, a veiled figure, with a butterfly on her bosom; her arm and fingers are just sketched in slight drawing. An intaglio on a yellowish cornelian, perhaps of the period of the Middle Empire. The head is to the right.

- 162.—Cupid and Psyche in procession. Intaglio on a sard; very pretty work.

One of the Chesterfield gems (Bessborough Catalogue, No. 41 c).

- 163.—The Graces; a group, with Cupid hovering in the air; an intaglio on a convex garnet, rather deeply cut and extremely good work. The character of the engraving in this gem corresponds with that of the antique work usual on the garnet, and it and the design point to a Roman artist as its author.

A Chesterfield gem (Cat. No. 29 c).

- 164.—Adonis; an intaglio on a beautiful pale sard.

From Lord Bessborough's Collection (Cat. No. 98).

Hermes—Mercury.

- 165.—A noble Greek intaglio on a sard. Hermes walking plays the lyre. The figure, that of an ephebus clothed in the chlamys, the petasus hanging from his shoulder, combines the simple grace, the serenity, and the dignity of Greek design with the exquisite finish and modelling that characterise the Greek workmanship of the best period of Helladic art. It can hardly be of a later date than the 3rd century B.C.

It is figured by Worlidge (No. 6 of his Etchings) as an Apollo.

- 166.—A copy of No. 165 upon an amethyst. An exquisite production, in all probability one of two copies stated by Raspe to be by the hand of Burch, sen. He terms the stone a "beryl," probably by a mistake that might naturally arise from his description having been made from casts. The fidelity of the copy to the original renders it a marvel of the engraver's art. It requires much scrutiny to discriminate between the impressions taken from the two gems.

- 167.—An intaglio on a yellow sard, representing Mercury in front-faced figure. Clothed in chlamys and petasus, he holds in his hand the caduceus. The gem is figured and described by Stosch. It was once his property, but he sold it to Lord Holderness, the father-in-law of the Duke of Leeds, who, as a note in the MS. catalogue tells us, bequeathed it to the Duke of Marlborough. Its history has been traced back as far as 1589, when it was described by Mont-

josieu, in his "Gallus Romæ Hospes," and belonged to Tigrini. Spon described it as formerly in the hands of Fulvius Ursinus.

The figure is deeply cut. This gem is inscribed with the name ΔΙΟΚΚΟΥΡΙΔΟΥ. The lettering is large yet rather delicately cut.

- 168.—Intaglio on a pale yellow sard, Hermes Criophorus as god of herds.

A Bessborough gem (Cat. No. 102).

- 169.—Mercury conveying the infant Bacchus to the Nymphs of Nysa. It is very beautiful work on a jasper belonging to the Roman time. The figure is slight and graceful, and in a running attitude.

- 170.—Mercury, Criophorus, resting against a cippus; a rather small intaglio in a cornelian. Very good Roman work.

- 171.—A little figure of Mercury with his caduceus, cock and a tree in the field; it is at the back of another gem, No. 277.

- 172.—A Mercury; a pretty little intaglio, on a rich hyacinthine sard. The god leans on a column holding the caduceus, and his emblematic purse. A cock on the ground by his side. The astrological sign Scorpio is in the field. Probably an astrological gem embodying a fortunate horoscope. Early Roman work.

- 173.—Mercury standing, with similar attributes to the last,—the crab on an altar representing Cancer, and like the last probably representing a favourable horoscope of "Mercury in Cancer." A fine intaglio, well worked, on a blood-red sard; belonging to the Roman period.

An Arundel gem (Cat. Thec. A, No. 51), figured in the "Marlborough Gems," i. 36, and by Worlidge in his Etchings (No. 28).

- 174.—A striking little gem, representing the image of Mercury at the end of the perspective of a temple, which consequently projects on the stone. It is cut on a sardonyx of three layers, the image and inner end of the temple being rendered in a surface layer of brown; the five columns on either side of the temple are wrought in a white layer upon a translucent base of chalcidony, in which are four steps leading up to the temple.

A Bessborough gem (Cat. No. 59): it is figured in the "Marlborough Gems," Vol. ii. 38.

- 175.—Intaglio heads of Mercury and Hercules confronted, on cornelian. Probably an athlete's ring.

An Arundel gem (Cat. Thec. A, 82).

- 176.—A beautiful early Roman intaglio on a very fine lapis lazuli. Mercury presenting a purse to Herse, or perhaps to Fortuna.

An Arundel gem (Cat. Thec. A, No, 52).

The Olympian Assembly.

- 177.—A cameo of slightly oval form, of rather fine and very elaborate workmanship, on a singular sardonyx. The gods, as if in council, on a hemisphere representing Olympus. Jove in the centre, Neptune and Diana on one side, Venus with her Cupids and Mars on the other, behind her Mercury, and in the centre Apollo, who plays his lyre. The figures are in a white layer with a chalcedony background, while the globe is represented by a black portion of the stone.

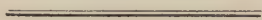
End of First Day's Sale.

Second Day's Sale.



On TUESDAY, JUNE 29, 175,

AT ONE O'CLOCK PRECISELY.



2.—*MINOR DIVINITIES.*

Dionysos—Bacchus.

- 178.—A good antique work in intaglio on a red sard. A Term of the bearded Bacchus.

From the Bessborough Collection (Cat. No. 54).

- 179.—An intaglio on cornelian; a head of the bearded Bacchus to the left.

A Bessborough gem (Cat. 72), called a Plato.

- 180.—Bacchus in front face. An early Imperial intaglio, cut through a white surface layer into a fine sard, which forms the mass of the stone, which is a nicolo.

One of the gems from Lord Chesterfield's Collection (Cat. No. 43 M).

- 181.—Bacchus, a full-length figure of Roman work on a sard.

A Chesterfield gem (Cat. No. 37 c), termed by Natter "Une Bacchante."

- 182.—An intaglio on a burnt sard, representing a Bacchus seated and holding out a cantharus. The face of his Pard is seen at his knee. A large guilloche border runs round the gem.

An Arundel gem (Cat. Thec. A, No. 85).

- 183.—An exquisite little intaglio on a beryl ; a full-faced figure of Bacchus standing leaning on the thyrsus, and holding out a cantharus. It is in high relief, and beautiful as well in finish as in drawing : the work of doubtless a Greek artist.

An Arundel gem (Cat. Thec. A, No. 49); figured in the "Marlborough Gems," Vol. i. No. 33.

- 184.—A singular gem, being a figure represented in relief in gold appliqué on iron ; it would seem to be a Bacchus, carrying a bunch of grapes on the shoulder.

- 185.—A beautiful cameo on a sardonyx ; probably a portrait in the character of Bacchus. It is a profile head to the left with long hair, crowned with ivy leaves. The ornament of the hair is reserved in a brown stratum, the features are in one of bluish-white, the background being formed of a layer of sard. The interior of the stone has been perforated along its length : it was once doubtless strung with a set of Indian beads. The work is probably by an artist of the reign of Hadrian. It is $1\frac{7}{8}$ in. high by $1\frac{1}{8}$ in. in width.

An Arundel gem (Cat. Thec. C, 3), named a Berenice.

- 186.—An onyx cameo : Bacchus riding a panther and carrying the thyrsus ; the figures are represented in a white layer on a violet-grey ground. The work is probably Roman of the 3rd century.

Associations, &c., of Bacchus.

- 187.—Intaglio deeply engraved in a fine sard, representing the front-faced figures of the youthful Bacchus with Ariadne, a Cupid's head below, and the fragmentary face of a second, and the head of a dolphin. All the figures are supported on the waves. The signature $\Upsilon\Lambda\Lambda\PY$ is seen in an open part of the gem that seems as though left for it.

The gem appears to have been one of those collected by the third Duke, and is figured in the "Marlborough Gems," Vol. i. No. 40.

- 188.—A fine intaglio of a head to the left of Ariadne, ivy-crowned ; engraved on a sard. Beautiful Greek-like drawing.

An Arundel gem (Cat. Thec. A, No. 9).

- 189.—The same subject, the head to the left, also on a sard ; but the design and treatment is rather that of a good Roman artist.

An Arundel gem (Cat. Thec. A, No. 81).

- 190.—A remarkable sardonyx with an intaglio work, a sacrifice to a Bearded Bacchus. The stone is oval in form, and of the dimensions of $2\frac{3}{8}$ inches long by $1\frac{3}{4}$ inch broad. It is drilled from end to end, in imitation of the oriental agates and onyxes. The uppermost layer is of a rich brown-red, the next is bluish-white, of the kind that forms the surface of the nicolo, the lowest stratum is black. It is exceedingly beautiful, as well for its colours as for the evenness of its strata.

From Lord Bessborough's Collection (Cat. No. 17).

- 191.—A very large intaglio on an agate. It represents Ariadne deserted by Theseus, whose ships are pushing off from the shore : Bacchus is approaching, drawn by Satyrs.

An Arundel gem (Cat. Thec. E, No. 18).

- 192.—A large and lovely intaglio on a sard, representing the bust to the right of Ariadne, or of a Bacchante, crowned with ivy : Greek or Greco-Roman work. It is set in a row of turquoises, and the back is ornamented with enamel work of coloured flowers on a white ground similar to that which adorns so many of the gems of the Arundel Collection.

- 193.—A cameo of a Bacchus and Ariadne.

- 194.—A most beautiful cameo on a sardonyx, $1\frac{5}{8}$ inch \times $1\frac{1}{4}$ inch ; Ariadne, or a Bacchante, with a wreath of ivy in her hair. This and the hair are rendered in the rich chestnut-brown upper layer, the face and neck in a porcelain-like white layer resting on a bluish-grey ground. A delicately worked gem in rather high relief, and of grand design.

An Arundel gem (Cat. Thec. C, No. 4), termed *Dea Libera*.

- 195.—A sardonyx cameo : Ariadne's or a Bacchante's head, to the left, perhaps Faustina the younger in one of these Bacchanal characters, with a spray of ivy in her hair. The ivy spray is wrought in a brown layer. The shoulders are clothed with the roe's skin, tied by the feet in front, and rendered in high relief in a surface layer of an amber colour. The features are given in a white stratum of this beautiful four-layered sardonyx. It is $1\frac{1}{8}$ inch in length by $\frac{7}{8}$ ths.

A Medina gem (Bessborough Cat. No. 30 M).

Figured in the "Marlborough Gems," Vol. i. No. 31.

196.—A bust portrait, to the left, in the character of Ariadne. A noble cameo in very flat relief, on a beautiful sardonyx. The treatment of the eye and nostril is peculiar and rude. The features are thoughtful and evidently characteristic, and the hair is carefully but not very delicately wrought. These, with the neck, are rendered in a white layer of the stone, relieved by a brown sard background; the ivy garland, with a corymbus, forming its frontlet, and the robe with its clasp, are rendered in a surface stratum of yellow. A reserved rim surrounds the gem, which is bevelled off on the outer side so as to exhibit the beauty and evenness of the strata. It seems to be a Roman work dating perhaps from the 2nd century; it is $1\frac{1}{8}$ by $1\frac{1}{2}$ inch.

An Arundel gem (Cat. Thec. C, No. 1), Agrippina.

197.—A small cameo head to the right of Ariadne, or of a Bacchante, on sardonyx, in high relief; the face in a white layer, the hair in an upper layer of pale yellow, the base being also composed of yellow sard. It is good work, and may belong to the early Antonine period.

198.—A cameo on sardonyx, being a well-wrought bust portrait to left as Ariadne, with grapes and vine leaves in her hair. The hair is partially, the vine garland and robe entirely, worked in a rich brown layer. The grapes on the garland, and a button on the robe, are left in a white surface stratum, while the features, hair, and neck are also represented in a lower white layer; the ground-work of the whole being a stratum of rich brown hue.

199.—A head to the right in cameo of the same favourite subject, on a fine sardonyx. The ivy wreath and hair are rendered in a brown, the features and throat in an opaque white layer. The ground is of a reddish brown. The design is somewhat undercut, and in very high relief.

A Bessborough gem (Cat. No. 9).

200.—A little cameo, representing a sacrifice to the Bearded Bacchus by four Cupids. One of them holds a goat, one crowns a large goblet on the ground, a third beats a tambourine, and the fourth sings; a statue of the Bearded Bacchus in the centre. A minute and carefully finished work.

An Arundel gem (Thec. A, No. 145).

- 201.—A large shell cameo, representing a procession of Bacchus. The design and grouping of the multitudinous figures is as skilful as the execution of them is minute, exact, and spirited. There are no less than thirty-three figures, including two oxen that draw the car of Bacchus, and a lion that marches at its wheel. Thirty revellers are thus depicted on a convex shell of 2 inches in length and $1\frac{1}{4}$ inch in height.

It was an Arundel gem (Cat. Thec. D; No. 12).

- 202.—Intaglio on a banded agate. A drunken Silenus, in an Etruscan border. He holds a thyrsus. It is ancient, and perhaps Etruscan work.

- 203.—An intaglio of Roman work, on a fine little sard. A drunken Silenus carrying a cantharus in his hand, and what may be a palm branch over his shoulder.

A Medina gem (No. 3 M, in the Bessborough Catalogue).

- 204.—A stooping Silenus looking down, while a young Satyr pours a libation over his feet. Leaning on the right hand of the Silenus is a thyrsus, and the Satyr carries a cloth in his right hand. The design is enclosed in an Etruscan border, and cut with fine skill and finish on a black sard, deep red by transmitted light. The work has the character of that by a good Roman artist.

- 205.—A Silenus procession. An intaglio on a cornelian.

A Bessborough gem (Cat. No. 24).

- 206.—A fragment of an extraordinary cameo. A Silenus is pushed along by a running Satyr. The design is cut out of the ivory-white upper layer of a splendid onyx; the under layer consisting of black sard. A fine Roman work of the Imperial age.

An Arundel gem (Cat. Thec. B, No. 48).

- 207.—A small cinque-cento cameo, representing a full-faced mask of Silenus, cut on a four-layered jasper-onyx, the curved layers of which the engraving is made ingeniously to follow. It is cut entirely in a surface layer of pink jasper; strata of white, bluish-grey, and again of white underlying the pink layer.

Possibly an Arundel gem (Cat. Thec. B, No. 29).

- 208.—An onyx cameo, representing two Satyrs supporting a drunken Silenus. It is good Roman work.

- 209.—A cameo in low relief, cut in the white surface layer of an onyx. A Satyr lifting along Silenus in a state of helplessness; a Bacchante strikes the cymbals. It is a beautiful fragment of a larger Bacchic procession, and probably a Roman work of the early Imperial time.

[Satyrs.]

- 210.—Intaglio on a red sard, representing a laughing Satyr in full-faced bust, with a vine garland in the hair. A fine Greek gem, fraught with merriment,

From Lord Chesterfield's Collection (Bessborough Cat. No. 39 C).

- 211.—A rather shallow intaglio, on a fine plum-coloured amethyst. A profile to the left of a Satyr, extraordinary for vigour and character; his brows encircled with a vine wreath.

- 212.—An exquisite little intaglio, deeply cut in a minute sard. Bust of a youthful Satyr in front face; it might be Bacchus, but that the ear seems intended to represent a pointed form. The face is looking up with a somewhat rapt expression, the head being crowned with a grape garland. It is wrought with the delicate touch of the late Italo-Greek artists.

One of the Bessborough gems (Cat. No. 56).

Figured in the "Marlborough Gems," Vol. ii. 13, and forming No. 8 of Worlidge's inimitable Etchings.

- 213.—Head of a young Satyr on red jasper.

A Chesterfield gem (Bessborough Cat. No. 28 C).

- 214.—A spirited intaglio, on a circular black jasper of cabochon form. It represents a Satyr, perhaps Comus or Marsyas, seated in contemplation on the nebris, his chin resting on his left hand, and his elbow supported on his knee; his legs are crossed, and between them rests his double flute. On the margin of the gem is the inscription **NICOAC**. This gem was an acquisition of the third Duke's from the Chevalier Odam, to whom it came from the Nuncio Molinari's cabinet.

Figured in the "Marlborough Gems," Vol. i. No. 34.

- 214 *a* and *b* are copies of the above, in a deep small paste probably by Tassie.

- 215.—This beautiful gem represents a Satyr garlanded with vine, raising himself on tiptoe, and squeezing a bunch of grapes with his right hand raised above his face. The juice seems to stream down into his mouth; he carries another bunch

in his left hand. The splendid stone, in which this exquisite intaglio is cut, in the delicate and shallow manner of the antique Greek artist, is a cinnamon stone garnet, in the form usually given to this stone in antiquity, viz. "en cabochon." There can be little doubt that this glorious gem dates from the later period of Greek art.

An Arundel gem (Cat. Thec. A, 76).

Figured in the "Marlborough Gems," Vol. ii. No. 45, and in the ninth etching of Worlidge's volumes.

216.—A dancing Satyr, cut in intaglio on a brownish red jasper. The work and the material belong to the art of the Roman period, and the execution of the gem is good and full of spirit.

217.—A similar subject to No. 216. An intaglio, on a yellowish backed sard.

218.—A dancing Satyr ; an intaglio on a cornelian. It is mounted in a ring with a beautiful enamelled setting of thyrsi and ivy-leaves.

A Bessborough gem (Cat. No. 58).

219.—A Satyr reclining, leaning on a pillar, on which is a bust and the roe-skin ; in the field a Term supporting the Satyr's staff.

From the Chesterfield Collection (Cat. No. 30 C).

220.—An onyx cameo, representing a Satyr with his infant on his knee. The figure rendered in a white layer on a black ground.

An Arundel gem (Cat. Thec. B, No. 45).

Figured in the "Marlborough Gems," Vol. i. No. 44

221.—A Roman intaglio, on a sard, representing a Satyr sitting in repose, and contemplating a trophy of arms.

One of the Medina gems (Bessborough Cat. No. 1 M).

222.—A Satyr pouring out a libation before a Priapic Term. An intaglio deeply engraved in a long oval cornelian. The whole design is well balanced, and the figure of the Satyr pouring from his wine-skin into the (cantharus) vase at his

right hand, as he sits at ease on a pard's skin, is very gracefully modelled. His pedum lies on the ground, and the thyrsus leans against the Term; a crater is in the field beyond. The setting is one of the series of beautiful enamel work, tulips of exquisitely delicate workmanship, painted in enamel on a white ground.

An Arundel gem (Cat. Thec. E, No. 10).

- 223.—An old Satyr, sitting on a pard's skin, apparently plays the double flute; an infant Satyr, holding a thyrsus, dances, while a Nymph, sitting by, waves her hand as though to mark the time. This pretty little family scene is engraved in rather deep intaglio, on an extraordinary sard of fine red colour and transparency, and the design is surrounded by a granulated border. It is doubtless by the hand of a Greek artist, probably of Magna Græcia.

- 224.—A little festival, wherein a seated Silenus plays the lyre, a Satyr stands and blows the double pipe, a young Satyr bestrides a pard, while from out of an overshadowing tree, which with a vine on the other side forms a sort of border to the design, a second little Satyr looks down on the scene. Cut in intaglio, on a fine yellowish sard of a peculiar quality, transmitting a greenish tint. It appears to be a Roman gem of early Imperial age.

From the Medina Collection (Cat. No. 46 M).

- 225.—Two Satyrs playing the tibia; a Cupid running to one of them. A rather large intaglio on a sard. One of the players sits on what appears to be a ram's skin.

An Arundel gem (Cat. Thec. E, No. 21).

- 226.—A Bacchanal subject. A cameo, antique in character, wrought in a beautiful porcelain white upper stratum of a sardonyx, with a yellow base layer. The moulding of the limbs and form of the Mænad in the foreground is extraordinarily delicate, and the attitudes of the remaining figures, viz. a Satyr teasing a panther, and a second Mænad, who is at hand to beat the tambourine, are artistically drawn. A reserved rim surrounds the design, which is set in an enamelled border of tulips and other flowers. The *technique* of this gem resembles the cinque-cento works, but the details betray none of the errors in archæology so characteristic of an uncritical age; and the work is therefore probably by an ancient artist of a noble school.

- 227.—A Bacchante on a fine red sard. A Renaissance intaglio,
An Arundel gem (Cat. Thec. E, No. 14).
- 228.—A very fine shallow intaglio, of exquisite workmanship,
especially in the flowing drapery; cut on an oval somewhat convex amethyst of a beautiful tint. It represents a Bacchante in extasy; and in the workmanship no less than in the character of the surface it bespeaks an antique hand, probably that of a Greek artist of the third or fourth century B.C.
- 229.—A shallow and delicate intaglio, on a small almandine, cut
"en cabochon." A Nymph (possibly, however, Diana), running, blows the flute; a hound runs by her feet. Undoubtedly a Roman work.
- 230.—A beautifully wrought intaglio on a perfect little plasma of the purest translucent green. A Bacchante in frenzy clashing the cymbals, and abandoning herself to the dance they excite. The gem must have been a work of Roman art before its decline, and not only the drawing but the execution is remarkably fine.
- 231.—A representation of Priapus worship.
- 232.—A Bacchante before a Priapic Term, a thyrsus in her hand. A good Roman, rather shallow, intaglio, on a fine, clear, yellowish sard.
- 233.—A Renaissance intaglio, on a beautiful tricoloured agate. It represents a Nymph sacrificing to Priapus.
- 234.—A Bacchanal orgie, with the signature ΑΛΛΙΩΝΟΣ, a Satyr and Nymph embracing, a Priapic Term in the field, and a Pan playing the double flute. It is an intaglio on a large oblong beryl, and is stated by Natter to have been the work of Flavio Sirletti.
A Bessborough gem (Cat. No. 22).
- 235.—An antique cameo. A Satyr and Nymph represented in the white upper layer of a black and white jasper onyx.
A Medina gem (Cat. No. 25 M).

- 236.—A small Renaissance cameo on an onyx. A nymph assailed by a Satyr, but defended by a soldier with a drawn sword.

From the Bessborough Collection; termed by Natter (Cat. No. 28) "*L'enlèvement de Cassandre par Ajax.*"

[Pan.]

- 237.—A head of Pan, crowned with the vine, in full face; a very fine intaglio. A work of Roman art.

An Arundel gem (Cat. Thec. A. No. 5).

- 238.—Intaglio on a sard. Pan returning from the chase; in one hand he holds a plate of fruit; in the other, together with his crook, he has the skin of a roe or a goat that he has killed. It is a good Roman work.

An Arundel gem (Cat. Thec. A, 54).

- 239.—A fine undoubtedly Greek intaglio on a brown sard. Pan sitting, with a thyrsus leaning on his shoulder, contemplates a comic mask, which he holds in his hand. The work is deeply engraved.

- 240.—A spirited onyx cameo, representing Pan erect before a reclining figure of an aged man, both in a gesticulating attitude, as if in argument: intended probably to embody the idea of an author of the Satyric Drama declaiming, the Pan being introduced to express this. The figures are rendered in a white layer over a yellow sard ground. The gem is probably a work of the Augustan date. It is mounted very beautifully in an exquisite ring with masks of Satyrs on the shoulders, a work of some cinque-cento Italian goldsmith.

A Bessborough gem; called by Natter a river-god (Cat. No. 101).

3.—PRIMEVAL GODS.

Chronos—Saturn.

- 241.—Saturn, his falx (?) in his left, his sceptre in his right hand. Extremely shallow intaglio, on a singularly streaked and smoke-tinted chalcedony.

An Arundel gem, called a Jupiter (Ar. Cat. Thec. A, No. 50).

- 242.—A head of Cybele to the left in intaglio, on a fine sard, or the subject may represent a city, perhaps the portrait of Berenice in the character of one. It is a gem of good workmanship; early Imperial, or perhaps late Greek.

A Bessborough gem (Cat. No. 69).

- 243.—A Roman intaglio, engraved on a very fine nicolo, with its colours beautifully contrasted. It represents Cybele crowned with her towers, and drawn in her lion-chariot.

An Arundel gem (Cat. Thec. A, No. 73).

The Fates.

- 244.—Clotho with her distaff; a fine intaglio on a dark sard.

A Bessborough gem (Cat. No. 105).

Hades—Pluto; Persephone—Proserpine.

- 245.—A good intaglio in sard, representing perhaps Proserpine, if the ornament be wheat-ears over her brow, mounted in a heavy cinque-cento ring of gold, enamelled in black with the initials **D · IHS · B** upon it. The head is to the left, and may be a work of Hadrian's time.

An Arundel gem (Cat. Thec. I, No. 8)?

246.—A beautiful shallow intaglio, on a blue beryl, probably a fine Sicilian Greek gem. Proserpine's head to the left is represented in profile without the wheat-ears, but dressed in the mitra. The artist's hand has worked in the shallow relief with much delicacy of touch. A gem identical in subject and similar in treatment existed in the Praun (Mertens-Schaffhausen) Collection (No. 1080), on an antique black paste.

247.—A fine intaglio on a pale sard worthy of it. Hades, enthroned, holds the sceptre in the right hand, a thunderbolt in the left. Persephone veiled stands before him. The gem is engraved with a bold and almost rough execution; but with much refinement of drawing, a combination rare except in Hellenic art. The drapery, done in shallow relief on the figure of Persephone, and deeply sunk on the lower limbs of the god, is very statuesque in its character.

248.—A small onyx cameo. A head to the left, perhaps a portrait, of the class, from the head-dress, usually called Persephone.

4.—*DEITIES OF DESTINY; OF HEALTH; TUTELARY*

DEITIES, &c.

249.—A representation in intaglio, on a sard, of a winged figure standing on the prostrate form of a man. It is a figure of Nemesis; round it is the inscription, **ΤΟ ΔΩΡΟΝ ΝΥΝΧΝ.**

250.—Fortuna, holding a cornucopia in the left hand, wheat-ears and the characteristic rudder in her right hand. An intaglio, cut in an effective style of art, in a rich brown surface-layer on a splendid sardonyx, the sides of which, bevelled away, exhibit the other strata of the stone, one being of a dark greyish-brown, and below it a white layer. It appears to be a Roman work.

Asklepios—Æsculapius, &c.

- 251.—A head of Æsculapius to the left, an intaglio on a fine yellowish-red sard, with the characteristic Zeus-like cast of feature. The serpent entwining a staff is in the field. It is a noble gem, worthy of a Greek artist.
- 252.—Hygiea seated, feeds a serpent which entwines a cippus, on which is a tripod carrying a globe. An intaglio on a cornelian. Fine Roman work.
- 253.—Æsculapius and Hygiea in intaglio on a sard.
An Arundel gem (Cat. Thec. A, 55).

Cities personified, &c.

- 254.—Intaglio on a striped agate; a standing figure, with cornucopia in the right, and a serpent (coiled round his arm) in the left hand. The work is bold, and in character like the late Roman gems of the second century.
An Arundel gem (Cat. Thec. A, 89.)
- 255.—Head of Janus: a cameo on sardonyx, done in a yellowish-brown surface layer on a white ground. (On the back is a medley of conjugated masks.)
A Bessborough gem (Cat. No. 34).

- 256.—A vast nicolo, $1\frac{3}{4}$ inch long and $\frac{3}{4}$ inch high, carrying an intaglio. A central figure over which is a rude inscription, engraved directly, **OYPANIA HPA** seems to represent the Astarte of Libya or Carthage riding a lion, and with a sceptre in her hand. The Dioscuri, each with a star over their heads, stand, the one in advance and the other to the rear of the lion. **ΑΜΜΩΝΙΟΣ ΑΝΕΘΗΚΕ ΕΠ ΑΓΑΘΩ** is in the exergue,—“Dedicated by Ammonios for a blessing.” It is perhaps an African gem cut during the 3rd or 4th century A.D.

A Bessborough gem (Cat. No. 4 M). Published by Venuti, and cited in the *Corpus Inscript.* No. 7034.

Hebe—Juventas.

- 257.—A shallow intaglio on a banded agate. A female, half-draped figure, drinking out of a patera; a type which, from its occurring on coins, with the legend **IUVENTAS**, is entitled a Hebe. It is an antique gem carrying an Etruscan border, and probably Greek work of an early date, perhaps 400 B.C.

A Bessborough gem (Cat. No. 61).

- 258.—A small cameo on a sardonyx. In the upper bluish porcelain-like layer is a figure representing the Roman personification of youth, perhaps a Hebe. The design not unlike the preceding being that so frequent as a half-draped figure in graceful attitude, drinking from a patera. The base stratum of the stone is of sard, and the work seems of Roman time.

In catalogues of the last century this figure is designated sometimes as Semiramis, sometimes as Sophonisba, drinking the poison.

- 259.—A winged "Hebe" by Marchant, and signed by him. A beautiful intaglio on a yellow sard, stated to have been copied from an Etruscan bas-relief in the British Museum. The figure is beautiful and highly finished.

- 260.—An intaglio representing, probably, a Hebe. A winged figure, cut in a red sard, pours from an oenochoë into a patera; boldly handled by an artist of the later period of the Early Empire.

A Bessborough gem (Cat. No. 75).

Nike—Victoria.

- 261.—A head of Victory, laurel-crowned, to the left. A very fine Roman intaglio on a deep red sard.

An Arundel gem (Cat. Thec. A, 80).

- 262.—A cameo on a beautiful little sardonyx. A wingless Victory crowns a warrior in a biga; another Victory, winged, acts as charioteer to him. It was once the property of Cardinal Albani, and is signed by the incised name **ΑΛΕΞΗΟC**. The signature occurs in the blank left under the ground on which the chariot and horses stand. The whole group, and

in particular the horses, is admirably drawn and executed. The gem is cut in a porcelain-white layer, which overlies the fine brown sard that forms the foundation of the stone. The work has all the character of a Roman gem of the time of the early "Cæsars."

Figured in the "Marlborough Gems," Vol. ii. No. 47.

- 263.—Victory winged, or, perhaps, Helios emerging from the sea, in a biga; a spirited cameo: the figures in a blackish brown layer in relief on a white ground.

It was a Medina gem (Bessborough Catalogue, No. 19 M).

- 264.—Victory in a biga. A cameo on a sardonyx. The near horse and chariot-wheel are rendered in a black layer, the rest of the figures in a bluish-white layer, the base being formed of dark sard. The treatment of the horses and of the dress belongs to a good Roman period.

An Arundel gem (Cat. Thec. D, No. 14).

5.—*DEITIES OF TIME; OF LIGHT, &c.*

- 265.—A beautiful intaglio, representing a female figure moving forward in a dress fluttering behind her from her rapid movement; a tree and a Cupid in the field. It is engraved in a Roman style of a not very late date, on a red sard. It represents the Season of the Spring.

An Arundel gem (Cat. Thec. A, No. 58).

The Sun God.

- 266.—"Solis figura," Sol; an intaglio on a "Venus-hair stone," (the Solis gemma of Pliny?); quartz crystal with rutile fibres in it. It is a full-length figure of Roman art. It is set in a ring elegantly enamelled with black, and with turquoise-blue beads.

An Arundel gem (Cat. Thec. A, 48).

- 267.—A similar subject, his whip in his hand, on a singular yellow jasper, its back being of a mottled green, whereon is engraved directly the word **CEMECEIAM**. This title ("Eternal sun") has generally another application in Gnostic amulets, being usually associated with Cneph or the Abraxas deity.
An Arundel gem (Cat. Thec. A, 47).

- 268.—An intaglio on a fine nicolo. Sol in a quadriga, a trident in the field.
An Arundel gem (Cat. Thec. A, No. 41).

- 269.—Sol in a quadriga. Roman work, cut in intaglio on a sard.
An Arundel gem (Cat. Thec. A, 88).

- 270.—The head of the dog Sirius, radiated and open-mouthed, in front face. A very renowned intaglio, most profoundly cut, and marvellously finished in a material worthy of it, the kind of carbuncle known as the "Siriam" or "Syriam" garnet, as being obtained of the finest quality from the neighbourhood of the ancient capital of Pegu.

On the collar of the dog is the signature **ΓΑΙΟΣ ΕΠΟΙΕΙ**. Natter first described it in his "Traité de la Methode Antique de Graver," &c., No. XVI., and also in the Bessborough Catalogue, No. 40 C, and he acknowledges to have copied it. His copy, in topaz, is at St. Petersburg. Other gems with the subject, some of them certainly antique, but similarly treated, exist in different collections; one is in the Payne Knight collection in the British Museum, and another in that at Berlin.

Eos—Aurora.

- 271.—Aurora in a biga, clad with the arching veil of the antique **ΗΩΣ**. It is wrought on a sardonyx in extraordinary relief, and with transcendent excellence. The near horse must once have been carved nearly "in the round," for it almost prances in the air. The axle of the chariot carries a minute silver stud. The material might have been chosen to represent the subject, the figures being carved in a most beautiful ivory-like layer, while the background, over which they are moving, is a yellow sard, that might express the amber light of the opening morning.

It was one of the Arundel gems (Cat. Thec. B, No. 41).
Figured in the "Marlborough Gems," Vol. ii. No. 39.

- 272.—In this fine cameo we have the same subject very similarly treated. In each the figure and garb of Aurora are quite similar, and she holds the reins in her two hands in the same way. Indeed the two gems might both have been copies from the same original. This beautiful gem is cut in a jasper onyx, hardly less appropriate in the accordance of the colours of the stone with the subject represented than the last; the figures, carved in a wax-like layer, present a more dusky hue, and seem emerging from the night; the background of the gem being formed of a layer of blackest jasper. One can hardly assign to this gem a later date than that of the Rome of Augustus.

An Arundel gem (Cat. Thec. C, No. 21).

Figured in the "Marlborough Gems," Vol. ii. No. 48.

- 273.—Phaethon, his chariot and horses, represented in the white layer of an onyx; in slight relief.

One of the Medina gems (Cat. No. 39 M).

6.—ASTROLOGICAL SUBJECTS OF PAGAN CHARACTER.

- 274.—A triumphal car, surrounded by all the signs of the zodiac. A Victory holding out a wreath, floats in the air over a quadriga. The gem is finished in minute detail, and is contained in a minute sard of circular form and of a somewhat obscure yellow-brown colour, the diameter of which is but $\frac{5}{8}$ ths of an inch. Baron Roger de Sivry possesses in his collection a gem in all respects similar to this.

Figured in Worlidge's Etchings, No. 39.

- 275.—A subject of which a representation exists on a gem in the French imperial cabinet. Jove with his eagle, and with Mercury on the one hand, and Mars on the other, stands on a hemispherical frame, below which Neptune with his trident raises half his form from out of the ocean. Around the whole is a zodiac. The intaglio is cut in a large cornelian of $1\frac{3}{4}$ inch in diameter, and no doubt represents a horoscope.

The mounting is an elaborate production of an Italian artist, the stone being set round with table diamonds and

spinel rubies, interspersed with enamelled roses and other flowers, and suspended by a chain. On the back is a representation, in richly coloured enamel, of a stork-shaped imaginary bird.

An Arundel gem (Cat. Thec. E, No. 11).

- 276.—An intaglio on an agate. A winged female goddess and a Cupid are in the centre; on one side a figure apparently meant for Apollo, and another playing Pan's pipes; two unrecognisable personages are on the other side.

From the Bessborough Collection. It is stated by Natter (Cat. No. 23) to have been previously in the Collection of Mr. Stanhope.

- 277.—An astrological medley. Venus with Cupid; in the field the symbols of Libra, Venus, Jupiter, and Mercury. In her hand Venus also holds a pair of scales. It is an intaglio on a most curious sard, with a green hue by reflected and a red by transmitted light, having a white vein running athwart it. The Mercury (No. 171) is at the back of it.

7.—MITHRAIC SUBJECTS.

- 278.—An intaglio on a hæmatite. An amulet, very curious on account of the combination, probably not accidental, of the Mithraic subject on the obverse with an Abraxas on the reverse. The former is the usual representation of Mithras slaughtering the bull; the crab and a serpent below in the field, besides an eagle, a jackal, two altars, and two heads. The style far superior to that of the majority of these talismans; it is no doubt a work of the second century. For the intaglio on the reverse see No. 287.

- 279.—A Renaissance rendering of the last design, but it is without the proper attributes of the Mithraic subject of it, and would be more correctly, perhaps, described as a wingless Victory sacrificing a bull. It is an intaglio well cut on a cornelian, and is set in a very pretty Renaissance seal.

A Bessborough gem (Cat. No. 106).

- 280.—A Mithraic subject in intaglio, on bloodstone. Perhaps the Soul and the two Principles, and is much like the gem in the Praun Collection, figured in p. 359 of Mr. King's work on antique gems. A work of perhaps the first century.

One of the Chesterfield gems in the Bessborough Collection (Cat. No. 38 C).

8.—*EGYPTIAN SUBJECTS.**

281.—A Horus Harpocrates seated in the boat of the Sun on a lotus flower, wearing the disc of the sun, raising his left hand to his mouth, and holding in his right a whip; adored by a Cynocephalus, wearing on his head a disc (sacred to the moon). At the prow and stern a hawk, the emblem of Horus, crowned with Pschent (the crown of the upper and lower world); in the field the sun and moon. It is a well cut Romano-Egyptian intaglio, on a curious jasper of a dull brownish red, with a stain of green in it.

An Arundel gem (Cat. Thec. A, No. 99).

282.—Harpocrates. A full-length figure in intaglio, on a splendid red sard. His finger on his lip (as a divinity of Silence), he holds in his left hand a cornucopia, resting on a column. On his head is the perseæ fruit. It is a fine work of Romano-Egyptian art.

283.—A seated Harpocrates, his forefinger on his lip, his left hand holding the cornucopia. A cameo in the highest relief, cut in a fine porcelain-white layer of a fine sardonyx, the lower layer consisting of red brown sard. The modelling of the figure is delicate, and the finish of the work excellent.

An Arundel gem (Cat. Thec. B, No. 43).

284.—A very fine copy, probably by Natter, of the Sphinx of Thamyras, in the Blacas Collection. It is an intaglio on a most magnificent sard.

A Bessborough gem (Cat. No. 92).

285.—A Canopic vase; a head rising from it, covered with the head-dress of Osiris. Probably, on this account, of Roman time, as the Egyptian representation of this subject has the heads of four divinities in place of the Osiris head. Such vases appear to have been used to contain the intestines of the deceased. The intaglio is cut in the brown upper layer of a convex sardonyx, with an underlayer of white. An inscription ΦΙΛΙΠ ΠΟΥ, doubtless the owner's name, surrounds the vase, on which arabesque-looking ornaments are seen. The work is ancient, and is probably a work of late Romano-Egyptian art.

An Arundel gem (Cat. Thec. A, No. 83).

* For Isis, see under Demeter, Nos. 43 to 46; and for Serapis, see under Zeus, Nos. 5 to 11.

- 286.—The same subject, finely engraved on a cinnamon stone of great beauty. The vase has hieroglyphics on it. Its date is probably coeval with the last.

9.—GNOSTIC SUBJECTS.

- 287.—The figure of Abrasax (Abraxas); **ΙΑΩ** on a shield on his right, a scourge in his left hand. The figure, cut in hæmatite, is evidently meant not for a seal but for a talisman, and it and the letters are therefore not inverted in the intaglio. This is the gem engraved at the back of the Mithraic Bull, No. 278.

- 288.—The figure of the same mystic form. The cock's head is more plain than in the last, and like that it has the serpent formed lower extremities. It is cut in shallow intaglio, on the back of the fine nicolo, which has the head of Commodus on its obverse, No. 480; and it was doubtless placed there to convert that great gem into an amulet. Around the figure are in Greek letters the words written directly **ΑΡΔΟΥ ΓΕΝΝΑΙ ΩΔΕΜΕΝΙ ΒΑΣΙΛΙΣΚΩΣ**. The work is good.

- 289.—Intaglio on a mottled plasma; a radiated lion-headed serpent rising in the air from his coiled tail; the figure representing Cneph,—**ΧΝΟΥΦΙΣ**. At the back is a symbol, the three f's, or **𐍪𐍪𐍪**, conferring the talismanic influences of an amulet on a gem otherwise Egyptian. Around the figure of Cnoubis (the Creator in the Egyptian system, and a Demiurgus in that of the Gnostics) are the words in direct Greek characters,

ΧΝΟΥΜΙΣ ΓΙΓΑΝΤΟΠΛΗΚΤΑ ΒΑΡΩΦΙΤΑ,

"Cnoumis, the giant-defeater." The date of the gem is probably the third century.

A Besborough gem (Cat. No. 33).

- 290.—An amulet with three K's, with a Coptic inscription in direct Greek characters, **ΘΩΒΑΡΡΑΒΑΥΔΡΥΩΣΣ**. A Gnostic work of the fourth century; at the back of the Hercules strangling a lion, No. 302, intaglio in red jasper. This amulet is th^t prescribed by Alexander of Tralles, as a charm against the colic.

An Arundel gem (Cat. Thec. A, No. 87).

SECTION II.—THE HEROES.

I.—HERACLEAN CYCLE.

- 291.—A fragment of a head of Hercules to the left, very skilfully made up in gold. It is a very deep intaglio, of the "Glycon" type, and perhaps of Greek work, in a most simple and grand style, in a cornelian, and was once a gem of large size.

An Arundel gem (Cat. Thec. E, No. 29).

- 292.—A head of Hercules to the left, of Roman work, on a burnt sard.

Figured No. 20 of Worlidge's Etchings.

- 293.—Intaglio on a good sard. The same subject to the left; a wreath, probably meant for poplar, on the head. It may be a portrait of a late emperor, perhaps of Maximian, as Hercules.

An Arundel gem (Cat. Thec. A, No. 38).

- 294.—Head of the youthful Hercules, to the left; an intaglio on a fine sard.

A Bessborough gem, Chesterfield portion (Cat. No. 13 C).

- 295.—Hercules mingens; Roman work, in intaglio, on a greyish coloured agate.

- 296.—The celebrated Hercules bibax, with the lettering **ΑΔΜΩΝ** behind the figure, which is a full-length side figure to the left carrying a vast club. The signature, which seems ancient, and fills a place evidently left for it in the design, would be limited by the form of the **Ω** to the Roman Period. Indeed, the heaviness of the figure belongs to a time much later than even the original of the Farnese Hercules; the early athletic type of Hercules degenerating into more massive and clumsy exaggerations as we trace it

down from the older Greek to the later Roman artists. It may even be a work of Caracalla's time.

This fine gem is cut in not very deep intaglio on a slightly convex sard; the lettering, besides being in the nominative, is too large to be the signature of the artist, and no doubt, as Dr. Brunn supposes, represents the name of the owner. A gem with this design (figured by Stosch) belonged to the Collection of Vitelleschi Verospi; another figured by Worlidge (in 1768), (No. 21) was this, of the Marlborough Collection. Bracci and Visconti speak of such a gem as in the Nuncio Molinari's Collection, a statement considered by Dr. Brunn to militate against the Marlborough gem being that of the Verospi Cabinet. Raspe, however, states that this gem came to the Duke of Marlborough's Collection from that of Molinari, into which it had passed, he says, from the Verospi Cabinet.

A careful comparison of this gem and that in the Blacas Collection shows this to be the finer and more antique looking work.

Figured in the "Marlborough Gems," Vol. i. No. 32.

297.—A full-length front figure of the youthful Hercules, with the hide of the lion on one arm, the club in the hand of the other. A most excellent intaglio, of the best period of Roman work, on a superb red sard, perfect as well in its transparency as in its colour.

298.—Hercules reposing; the subject of the Colossus at Tarentum, brought to Rome by Fabius, and originally executed by Lysippus. Other copies exist with the motto, ΠΟΝΟΣ ΤΟΥ ΚΑΛΩΣ ΗΣΥΧΑΖΕΙΝ ΑΙΤΙΟΣ. One was in the Orleans Collection.

An Arundel gem (Cat. Thec. E, 13).

299.—The same subject, on what looks like an antique stone, a red sard.

300.—An intaglio of the same subject. On a white cornelian.

301.—A Roman intaglio, representing Hercules wrestling with Antæus, on a fine little lapis lazuli, somewhat convex. It is mounted in a beautiful ring, with a white enamelled fleur-de-lis, and black arabesque work of entwined vines.

An Arundel gem (Cat. Thec. A, 56).

- 302.—Hercules strangling the lion, an intaglio on a brick-red jasper; on the back is an amulet, see No. 290. It is very late Roman work, perhaps contemporary with the Gnostic amulet on the reverse, and therefore possibly as late as the fourth century.

An Arundel gem (Cat. Thec. A, No. 87). This gem was once in the Collection of Gorlæus (see No. 441 Gorlæi Dactylothea), afterwards purchased by King James I. for his son.

- 303.—Hercules supporting Antiope, the dying Queen of the Amazons.

- 304.—Intaglio on a magnificent dark sard. Hercules having brought back Alcestis from the shades, presents her to her astonished husband. This is perhaps the chef d'œuvre of Marchant, and exhibits the excellencies of his style. The graceful form of the wife stands in contrast with the erect demi-god, who, raising the veil of Alcestis, gives her back to Admetus. The figure of Admetus is more feeble in design, and the proportion of the head is in each figure too small. But though with little of the austere spirit of antique art, the conception of the gem is good, recalling somewhat the motive of the gem numbered 9211 in Tassie; the heralds leading off Briseis. Work so finished was impossible, except in an age supplied with lenses of high power. This fine gem was a present from the Elector Duke of Saxony, in return for a copy of the "Marlborough Gems," presented to his Serene Highness by the third Duke of Marlborough. On the back of the gem an inscription, in beautifully cut letters, "Saxonix Princeps doni memor," commemorates the occasion of so princely a gift.

- 305.—Head of Hercules in full face. A cameo in hyacinthine garnet.

- 306.—A cameo cut in a white layer with a dark ground. Hercules bibax, with Lilliputian Cupids.

An Arundel gem (Cat. Thec. D, No. 16).

- 307.—Hercules; a minute modern cameo, the letters **HPAK** in the field: in a bluish-white layer on a black base.

- 308.—Hercules strangling the lion; a large cameo on an onyx. A very spirited antique work.

Figured in the "Marlborough Gems," Vol. ii. No. 44.

- 309.—A full-faced cameo bust of Hercules. It has been worked in order to take advantage of the fine bluish film at the back of a very extraordinary *double* nicolo, the front of which is adorned by the antique Omphale, No. 316. The historical interest of the stone is commemorated in the description of that gem.

A Medina gem (Cat. No. 28 M).

Figured in the "Marlborough Gems," Vol. ii. No. 18.

- 310.—A cameo of Renaissance workmanship, the subject being similar to that of No. 295.

An Arundel gem (Cat. Thec. A, No. 142).

- 311.—A head to the left of the youthful Hercules (*not* Alexander), with the lion's skin head-dress. It is an intaglio of the most beautiful workmanship and of the purest design, engraved by a Greek artist of the best period, on a fine golden sard.

Once Lord Chesterfield's (Bessborough Cat. No. 6 c).

- 312.—A head of Omphale to the left (or Iole?), in the garb of Hercules, with the lion's skin head-dress. It is beautifully finished, and is cut in a yellowish sard of the finest colour and quality.

A Bessborough Gem (Cat. No. 43).

- 313.—The same subject in profile to the left, on a fine hyacinthine sard.

Once Lord Chesterfield's. A Bessborough gem (Cat. No. 14 c).

- 314.—A full-length intaglio of Omphale in the Herculean lion's skin garb, semi-nude. A beautifully modelled and finished gem, of good Greek work, on a somewhat convex pale amethyst.

One of the Medina gems in Lord Bessborough's Collection (Cat. No. 7 M).

Figured in the "Marlborough Gems," Vol. ii. No. 46, and among Worlidge's Etchings, No. 40.

- 315.—The same subject in intaglio on a golden sard; by a Greek engraver.

- 316.—An antique cameo, representing a bust to the right of Omphale; in design similar to No. 313. Cut in a double nicolo, of indubitable antiquity, having the original Indian perforation traversing it. At the back is the Renaissance cameo of Hercules, No. 309. This gem possesses an historical interest, from its having been presented by Charles V. to Pope Clement VII., and by him subsequently to the Piccolomini of Sienna. It is mounted in a broad gold setting, with eight table diamonds and rubies, alternately, on either face; and between each pair of these stones is a delicate filigree ornament of triplets of trefoil, tied into a sort of golden fleur-de-lis. The edge is ornamented with a twist of vine branches and leaves in black enamel. The setting is of the same period as the gift.

A Medina gem (Bessb. Cat. No. 28 m).

Figured by Borioni in the Museum Piccolomini, Plate iii. (No. 45). Also in the "Marlborough Gems," Vol. ii. No. 18.

- 317.—Omphale, profile to the right, same subject as those previously described. It is a cameo in the style of the third century; the hair is worked in a yellowish surface layer, the face in a stratum of opaque white on a ground of bluish black.

An Arundel gem (Cat. Thec. B, No. 20).

- 318.—The same subject to the left; a work in cameo, on an onyx of a singular quality and colour.

An Arundel gem (Cat. Thec. B, No. 17).

- 319.—A remarkable cameo in lapis lazuli, representing profile busts to the right of Hercules and Iole, or rather portraits so personified. The appearance of the gem is antique, and especially Græco-Egyptian; the eyes in particular, from their somewhat staring expression, and the line round the iris, seem to indicate this. The portraits may possibly be those of a Ptolemy and his queen, or they may represent personages of importance during the reign of a Ptolemy.

An Arundel gem (Cat. Thec. C, No. 9).

Leander.

- 320.—Intaglio head, to the left, of Leander, or the figure called in catalogues Leucothoe (a moon behind the head). Cut in a bold style of Roman workmanship, in a circular red sard.

A Bessborough gem (Cat. No. 42).

- 321.—Hero and Leander, intaglio. A work on a very fine sard (a sardine), its age being sufficiently indicated by the representation of the Winds.

A Bessborough gem (Cat. No. 85).

- 322.—Leander. A bust to the left, as though swimming, cut in intaglio on a sard; perhaps of Roman work.

An Arundel gem (Cat. Thec. A, No. 28), termed "*Caput Athletæ*."

Meleager.

- 323.—A very fine sard, with a figure of a huntsman carrying a spear, probably Meleager; cut in intaglio, in a somewhat slight manner: an antique work.

A Bessborough gem, termed *Adonis* (Cat. No. 32 C).

- 324.—A work in intaglio, on a sard, called by Natter, in his Catalogue of the Bessborough Gems, a "*Meleager*."

(Bess. Cat. No. 97).

- 325.—A beautiful bit of minute Italian Renaissance work, comprising 27 figures, and styled "*The Death of Meleager*." It is cut in shallow cameo on the top of a shell of *Cypræa tigris*.

An Arundel gem (Cat. Thec. C, No. 18).

Amazons.

- 326.—A cameo of rare beauty and in the finest antique work. An Amazon, whose helmet is cut in a little boss of transparent red sard, supports her dead comrade, whose horse stands by looking towards the distant conflict. The figures are cut out of an ivory-white layer upon a fine brownish sard base.

Figured in the "*Marlborough Gems*," Vol. i. No. 48.

- 327.—A cameo, representing an Amazon unhorsed, and seized by a warrior. (*Theseus and Antiope*.) The stone is a sardonyx, so cut that the Amazon is represented in a surface layer of opaque white, the horse and the warrior in a horn-like stratum, on a base of chalcedony. The work belongs to the best Roman period.

Bellerophon and Pegasus.

- 328.—Bellerophon and Pegasus, a chimæra below ; a Roman intaglio engraved on a nicolo.

An Arundel gem (Cat. Thec. A, No. 64).

- 329.—Bellerophon watering Pegasus at the Hippocrene. An intaglio cut in a rich shaded sard.

[Pegasus.]

- 330.—The fore quarters and wing of Pegasus beautifully engraved in intaglio in a hyacinth. The curl of the wing is in the most authentically antique manner, like that on coins of Lampsacus or of Corinth.

Theseus.

- 331.—Theseus, having slain the Minotaur, rests on his club ; the dead monster lies in a window of the Labyrinth : a very pretty cameo cut in a porcelain-white layer in relief, on a bluish-grey base.

Heroes of the Trojan War.

- 332.—Priam at the feet of Achilles. A beautiful little Greek intaglio on a fine sard. Four figures are included in the design, of which the finish is complete, even to the ornamentation of the cuirass of Achilles.

One of the Medina gems (Bessb. Cat. No. 44 M).

- 333.—A seated warrior, in intaglio (called in the Blenheim Catalogue an Achilles), contemplates a helmet. It is engraved on a beautiful little sard.

- 334.—An intaglio ; a crouching warrior (the so-called wounded Achilles—perhaps Tydeus) ; a round buckler covers his side with a Gorgon head on it, and his sword is erect in his hand before him. It is cut deeply into a good pale sard in an antique style.

- 335.—A cameo, Roman in date, on sardonyx. Achilles or a hero holding forth a sword. He is seated on a cuirass. It is cut in a white layer, with a brown base layer.

An Arundel gem (Cat. Thec. A, 140).

- 336.—An intaglio; Thetis borne on a Triton conveying the arms to her son. Roman work; deeply cut in a red cornelian.

- 337.—Head of Diomed; a cameo, with the character of a Roman work, cut in a sardonyx out of a white layer on a base of sard.

One of the Medina gems (Bessb. Cat. No. 40 M).

- 338.—Achilles and Chiron. The Centaur is giving the young Achilles a lesson on the lyre; a Cupid behind is listening. Perhaps a work of the 2nd century: it is deeply cut in intaglio on a fine sard.

- 339.—An intaglio of Achilles and a Centaur; rather late Roman work, as seen by the material in which it is engraved, a red jasper.

One of the Chesterfield gems acquired by Lord Bessborough (Cat. No. 31 C).

- 340.—Two figures engraved in intaglio on a very fine and large yellow sard, representing, perhaps, Paris and Æ none. The figures are nude, and are not therefore (as the Blenheim Catalogue interprets them) Phaon and Sappho. The gem is fine work, and cut by an antique hand.

Mr. King considers the figures to represent a muse and comic poet.

The gem was once Mariette's; see Caylus, Rec. I, p. 129.

- 340a.—An intaglio, that seems to be a modern copy on a reduced scale of the Paris and Æ none, No. 340; stated by a note in the Duke of Marlborough's handwriting to have been engraved by Natter. It is cut on quartz.

- 341.—An intaglio on a deep-coloured sard (or sardine) of the large dimensions of $\frac{3}{4}$ inch by $1\frac{1}{8}$ inch. It represents Diomed and Ulysses seizing the Palladium. Diomed on one side is seated on a cippus, in the attitude so often repeated upon gems, holding the talismanic image in his left, and his sword

in his right hand (as viewed on an impression). On the other, the left half of the stone (the right on an impression from it), Ulysses, the herald's staff in his left hand and the chlamys on his other arm, points to the body of the priestess at his feet. A figure with a trident (of Poseidon?) surmounts a tall column that divides the gem and separates the two heroes; while the wall of the temple-precinct is seen over Ulysses' head.

On the cippus is the signature **ΦΗΛΙΞ ΕΠΟΙΕΙ**, and in the field over the head of Diomed, as if to balance in the design the wall on the other side, are the words **ΚΑΛΠΟΥΡΝΙΟΥ ΣΕΟΥΗΡΟΥ**, the name, perhaps of the owner. This important and remarkable gem is one of the very few that the scepticism of Stephani allowed as carrying a genuine signature. Dr. Brunn, while admitting this verdict, has been, with Stephani, misled as to the position of the inscriptions. Worlidge has made no such error. The position of this intaglio in this Collection as an Arundelian gem secures it from the charge of being a forgery of the last century; and there seems no valid ground for withholding from this remarkable intaglio the title Brunn has allowed to it of ancient workmanship. It was probably a work of the age of Hadrian.

An Arundel gem (Ar. Cat. Thec. E, No. 2).

Figured in the "Marlborough Gems," Vol. i. No. 39, and by Worlidge in his Etchings, No. 52, where he has put the inscriptions in their correct positions.

- 342.—Intaglio; Diomed, master of the Palladium; a Renaissance work, on an agate.

An Arundel gem (Cat. Thec. E, No. 9).

- 343.—A gem in intaglio with the singular lettering **ΔΙΟΓΗΝΕΣ**. The dress is that of Ulysses,—the pilos and chiton. The work is apparently of a good Roman period of art, on a nicolo.

Æneas.

- 344.—An intaglio of Apollo helping Æneas (who is only represented by his last retreating leg) to escape from Diomed through the Scæan gate: Diomed is striking at a cloud unrepresented in a gem.

It is a fine work, cut in a rich and uniform sard, square

in form with the angles rounded, and set in a light and beautiful ring of *17th century workmanship*.

It was from the Medina Collection (Bessb. Cat. No. 21 M). It seems to have belonged to Caylus in 1762. See his *Thec. d'Antiquités*, V., Pl. liii. 3.

Figured by Worlidge, No. 17, and in the "*Marlborough Gems*," Vol. i. No. 46.

- 344 *bis*. Diomed and Æneas at the Scæan gate : the same subject as the last, but cut in cameo on a good sardonyx.

Natter figured and described the last gem, No. 344, in his *Treatise*.

- 345.—Æneas carrying Anchises and conducting Ascanius. An intaglio worked during the good Roman period, on a fine pale sard.

- 346.—Two warriors conversing, Pylades and Orestes ? An intaglio on a sard. Mr. King terms them Achilles and Antilochus, and considers the work as late Greek.

An Arundel gem (Cat. Thec. A, No. 62).

- 347.—An intaglio ; Tydeus with the head of Melanippus. An Etruscan or early Greek work on a sard. On the reverse is a Victory.

A Bessborough gem (Cat. No. 52).

- 348.—Iphigenia or Polyxena, offered in sacrifice : a Roman intaglio on a sard.

An Arundel gem (Cat. Thec. A, No. 79).

- 349.—A full-faced head of Laocoon, cut on a rich amethyst in cameo in the last century. It was, in fact, engraved by Sirletti, according to Mariette.

A Bessborough gem (Cat. No. 21).

Figured in the "*Marlborough Gems*," Vol. i. No. 25.

- 350.—A very fine shell cameo of Laocoon. The drawing and design are admirable, and the work probably of the 17th century, perhaps even by the hand of Fiamingo.

II.—ICONOGRAPHY.

I.—GREEK AND PRE-AUGUSTAN PORTRAITURE.

351.—An intaglio head of Homer to the right. A beautiful and delicate Greek work, on a fine yellow sard, representing the conventional features of the poet.

352.—A very small cameo ; a head, to the right, representing Sappho ; very like in profile and head-dress to the Sappho heads on the small electrum coins of Lesbos. It is cut in a white layer on a reddish base, and is probably Greek work.

One of the Medina gems in the Bessborough Collection (Cat. No. 10 M).

353.—Intaglio on a plasma. A female head, to the left, tied with ribbons in a style usually attributed to Sappho.

One of the gems originally Lord Chesterfield's (Bessb. Cat. No. 24 C).

354.—An intaglio head, to the right, of Socrates, on dark jasper. Fine work, probably of the early Imperial time.

355.—A Roman intaglio on a cornelian ; a head, to the right, that seems meant for Socrates.

356.—An intaglio ; Socrates and Plato, on a fine almandine garnet, being a representation of the heads of the two philosophers, confronting one another. A precise duplicate of this fine gem on a poor cornelian is in the Bibliothèque Impériale at Paris. Both gems have all the appearance of being Greco-Roman work, of the early Imperial age. This cabochon almandine belonged to the Earl of Chesterfield before falling into the Bessborough Collection.

(Bessb. Cat. No. 7 C.) Figured by Worlidge, 33, and in "Marlborough Gems," Vol. ii. No. 3.

357.—An intaglio, head of Plato, on a fine brown sard, to the left ; fine Roman work.

358.—Cameo head of Alexander the Great, to the right. The helmet is ornamented in very low relief by a combat between one warrior and another in a chariot drawn by gryphons. It probably was wrought in its entirety in the time of Caracalla or of Severus Alexander. The stone is a fine sardonyx, of which a clear white layer forms the face, in relief upon a black ground ; a surface layer of a red coral colour forming the helmet.

An Arundel gem (Cat. Thec. C, No. 5).

Figured in the "Marlborough Gems," Vol. ii. No. 4.

359.—A beautiful little cameo, representing Alexander the Great. The face, to the right, is in an opaque white layer on a base of horny chalcedony.

360.—The same subject, to the right, with Pichler's signature, hiXAEΠ. This cameo is on a fine sardonyx ; the Ammon horn standing out in a surface layer of a rich brown colour.

361.—A small cameo, carrying what is probably meant to be a bust, to the right, of Alexander.

362.—A helmeted head of rather deep intaglio, three-quarter face, of the type usually called "Hannibal." It might be rather late Italo-Greek work. It is on a good sard, and is a beautiful gem.

363.—Same subject cut in intaglio on a large agate, either a Renaissance work, or of the last century.

A Bessborough gem (Cat. No. 35).

Etched by Worlidge, No. 16, and figured in the "Marlborough Gems," Vol. ii. No. 20.

364.—An admirable portrait of Demetrius III., Philopator. It is in the style of the contemporary Greek work, being cut in a shallow manner on a sard ; the head to the right.

Figured by Worlidge, in his Etchings, as a Tiberius.

365.—A small cameo intended for the last of the Ptolomies. The hair is in a yellow and dark brown layer ; the face, which is to the right, is in white, on a greyish translucent base. It is set in an open mounting of silver with small diamonds.

- 366.—An Egyptian queen in the vulture head-dress, as a priestess of Isis ; called a Cleopatra. The face and head, to the left, are cut in a rich brown layer of sard on a white base. The work is of a grand and bold order, admirable in polish. This cameo is probably the Ptolemaic-Greek original of many copies.

It was from the Bessborough Collection (Cat. No. 2), and called an Isis.

Figured in the "Marlborough Gems," Vol. ii. No. 17.

- 367.—A cameo, probably by a French artist, representing a bust of Cleopatra full-faced, and in the conventional modern type ; on an onyx.

End of Second Day's Sale.

Third Day's Sale.



On WEDNESDAY, JUNE 30, 1873,

AT ONE O'CLOCK PRECISELY.

2.—ROMAN AND POST-AUGUSTAN PORTRAITURE.

- 368.—An intaglio on a sard, meant perhaps to represent Lucius Junius Brutus; a head to the left.

One of the Chesterfield gems (Cat. No. 21 C, "Metrodorus").
Figured in the "Marlborough Gems," Vol. ii. No. 2, as Metrodorus,
and also by Worlidge, No. 34.

- 369.—The same subject, to the left, an intaglio, cut in a convex sard.

Perhaps an Arundel gem (Ar. Cat. Thec. A, 11).

- 370.—An intaglio on a bright red sard. A helmeted head in three-quarter face with the lettering M. RE. ATI., and intended to represent Marcus Atilius Regulus.

An Arundel gem (Cat. Thec. A, 12).

- 371.—An intaglio of the same age as the last, on a sard, lettered COS VII, and meant for Caius Marius; the head to the right.

An Arundel gem (Cat. Thec. A, No. 10).

- 372.—An intaglio on a fine little sapphire, representing Cicero: the head to the left.

From the Chesterfield Collection (Bessb. Cat. No. 11 C).

- 373.—An intaglio on red jasper, representing a portrait of Sextus Pompeius ; the head to the left.

A Bessborough gem (Cat. No. 53), termed Ptolemy the Great.

- 374.—An intaglio of good Roman work, meant probably for Sextus Pompeius ; the head is to the left, on a sard.

An Arundel gem (Cat. Thec. A, No. 13).

- 375.—A portrait in profile, to the left, of Marcus Junius Brutus. It is a beautifully worked intaglio on a rich little sard. The form of the head is somewhat different from that represented on the coins, but it is without doubt intended for his portrait, and it is certainly Roman work not later than the early Imperial time.

From the Chesterfield Collection (Bessb. Cat. No. 3 C).

Figured in the "Marlborough Gems," Vol. i. No. 4, and by Worlidge, No. 10.

- 376.—The above copied on a beautiful sard in modern times ; interesting from the contrast the work affords to its antique prototype.

From the Bessborough Collection (Cat. No. 55).

- 377.—An intaglio on a very fine nicolo, probably representing Lucius Junius Brutus ; a head to the left, by a Renaissance hand.

An Arundel gem (Thec. A, No. 146).

- 378.—Mark Antony ; an intaglio on a fine golden sard. The face, to the right, is somewhat less hard in feature than on coins, and thus bears some resemblance to Vespasian. It seems a contemporary work, and in the finest manner, of the Græco-Roman period.

- 379.—An intaglio, probably of Lepidus, on a bright red sard ; good work, probably of the early Imperial age ; the head to the left.

- 380.—A head, to the left, of Julius Cæsar on a nicolo.

- 381.—An intaglio. The same subject with still less of the character of Julius Cæsar. A work, remarkable for the stone that it is upon—a sapphire; the head is to the left.

An Arundel gem (Cat. Thec. A, No. 15).

- 382.—Intaglio. The same head, to the left, on a magnificent nicolo.

A Bessborough gem (Cat. No. 19).

Figured in the "Marlborough Gems," Vol. i. No. 3.

- 383.—A portrait, probably meant for Julius Cæsar. A nice intaglio, the head to the right, on a sapphire.

One of the Bessborough Gems (Cat. No. 48).

- 384.—An intaglio head, probably meant for Julius Cæsar, engraved in a large sard by some cinque-cento hand; the head to the left.

An Arundel gem (Cat. Thec. E, No. 12).

- 385.—A small statuette bust, cut out of a magnificent hyacinthine sard, as beautiful for colour as for transparency. It is called Nerva, but is probably meant for Julius Cæsar, and would seem to be a work of the fine period of the cinque-cento.

It was an Arundel gem (Cat. Thec. E, No. 16).

Figured in the "Marlborough Gems," Vol. i. No. 17.

- 386.—Intaglio of Augustus very young; a head to the left. Good Roman work, on a hyacinthine sard.

A Bessborough gem (Cat. No. 2 c).

Figured by Worlidge and in the "Marlborough Gems," Vol. i. No. 6, and called there a Lepidus.

- 387.—A fragment, being part of a portrait of Augustus, to the left, in the character of Hermes, a caduceus being in the field; in shallow intaglio. When complete it must have been some 3 inches high by nearly 2 inches broad. It is cut in a brown sard, and delicately finished.

This gem seems to have been one of those acquired by the third Duke, and is figured in the "Marlborough Gems," Vol. ii. No. 16.

- 388.—An intaglio of considerable merit, on a sard, representing Augustus in apotheosis; the head to the left, no doubt studied from the large brass coins.
- 389.—A fine cameo, in a splendid nicolo, of a head of Augustus. A rim is reserved, formed in the upper bluish layer of the stone.
- 390.—A cameo, nearly three inches in height. Head, looking to the right, of the deified Augustus (with the radiate crown); extremely fine work. The emperor's head is left in a porcelain-white layer in relief, on a reddish brown sard under layer; altogether a noble gem of the period of the early empire. The setting of this cameo is beautifully chiselled and elaborately enamelled; wrought probably in the cinque-cento period.
 Figured in the "Marlborough Gems," Vol. i. No. 7.
- 391.—A cameo, representing probably Augustus deified. The head is seen in front face, veiled, and in the highest relief. It is cut in an opaque white porcelain-like layer, but the ground has been fractured, cut off, and substituted by gold. It is a noble Roman work, $1\frac{3}{4}$ inch high by 1 inch in width.
 From the Bessborough Collection (Cat. No. 3).
 Figured in the "Marlborough Gems," Vol. i. No. 8.
- 392.—A cameo, in very high relief apparently representing Augustus when young, crowned, with a laurel wreath. It is very beautiful work. The features are carved in a fine porcelain-white stratum of an onyx, $1\frac{1}{2}$ inch high by 1 inch wide; the base is brown.
 From the Bessborough Collection (Cat. No. 4).
 Figured in the "Marlborough Gems," Vol. i. No. 12, as Germanicus.
- 393.—A small cameo on sardonyx, representing the head of young Augustus, looking to the left, in a white layer on a brown ground.
- 394.—An antique cameo, representing the same subject as the last, looking to the right; cut in an opaque yellow layer of an onyx with a bluish-grey base.
- 395.—A cameo, representing Augustus laureated, in a clear amethystine chalcedony with an opaline foil, and mounted in white enamel, adorned with flowers; a portrait to the right.
 An Arundel gem (Cat. Thec. B, No. 21).

396.—A fine cameo, probably representing the head of Augustus to the left, in a pale coffee-tinted layer, on a dark bluish-grey base.

396a.—A very fine cameo, in high relief, nearly front-faced bust, probably also of Augustus, in an opaque white layer on a pinkish-grey ground.

397.—A cameo, white on black ground, perhaps also meant for Augustus ; the head to the left.

398.—A cameo, of beautiful workmanship, representing a profile head of Augustus to the left, cut on a whitish layer on a bluish base.

399.—A profile and bust to the right, representing Livia. It is a small cameo, of Roman workmanship, on a sardonyx.

400.—A minute cameo ; a small female veiled head to the right, cut on a sardonyx, the face in a white layer, the veil in a yellow surface layer, on a base of jet black. It is good, probably Roman work, and may represent Livia ; mounted in a tasteful blue enamelled ring, adorned with stars.

An Arundel gem (Cat. Thec. A, No. 109).

401.—A bust of Livia veiled, and in front face, represented as Ceres. A cameo on a sardonyx, in very high relief, carved in a porcelain-white layer, on a mottled sard base. The gem is $1\frac{3}{4}$ inch in height.

An Arundel gem (Cat. Thec. C, No. 7).

Figured in the "Marlborough Gems," Vol. ii. 24.

402.—A female head and part of bust to the left ; possibly Livia, in the character of Ceres. A cameo on a sardonyx, the hair and veil in a jet black layer ; the face in a white stratum, with the base layer black. It may be a Ceres, however, of the age of Severus ; the work being of the rude type then prevalent. It is prettily set, like 446, in a gold wire looped border.

Perhaps the Arundel gem (Cat. Thec. A, No. 124).

- 403.—A cameo, of extraordinary beauty and interest; Livia and the young Tiberius, in green turquoise. The work as perfect as the stone is remarkable. It is without doubt a gem of the Augustan age.

It was in the Bessborough Collection (Cat. p. 27).

It is exquisitely figured in the "Marlborough Gems," Vol. i. No. 10.

- 404.—An intaglio head, to the left, on cornelian; very good work, probably meant for the young Tiberius.

- 405.—A cameo head, cut in a white layer on a yellow sard ground, apparently meant for Tiberius. The portrait looks to the left.

An Arundel gem (Cat. Thec. A, No. 108), termed Drusus, son of Tiberius.

Figured in the "Marlborough Gems," Vol. ii. No. 25.

- 406.—A cameo, $1\frac{1}{4}$ inch in height, by nearly 1 inch in width. A bust of the young Tiberius to the left; the face rendered in white layer, the wreath and shoulder in a yellow brown layer, on a mould of mottled yellow chalcedony. Fine Roman work.

From the "Bessborough Collection (Cat. No. 6).

- 407.—A cameo, 3 inches in height by $1\frac{3}{4}$ in width, probably meant to represent Tiberius, the portrait being much like his coins struck in Asia Minor. The face, a portrait to the right, is cut in a bluish-white layer, on a translucent base of yellowish chalcedony.

- 408.—A minute cameo; a head to the left, in a yellowish layer of a sardonyx, with a grey base. It probably represents Marcus Agrippa, and would seem to be contemporary work.

- 409.—The same subject with the rostral crown; the portrait is to the left, in a white layer of an onyx on a translucent base.

Figured in the "Marlborough Gems," Vol. ii. No. 23.

- 410.—A large bloodstone cameo, 3 inches high by $2\frac{1}{4}$ in width. A head to the left, intended for Agrippa.

411.—A "Marcellus," on a wonderfully fine hyacinthine garnet, from the cameo No. 412. The head is to the right.

412.—A cameo; a head in a white layer on a grey ground, looking to the left; perhaps meant for Marcellus.

An Arundel gem (Cat. Thec. A, No. 116).

Figured in the "Marlborough Gems," Vol. i. No. 9, as Marcellus.

413.—A cameo portrait in shallow relief to the left, in a white layer on a black base. A Renaissance work intended for Drusus.

Apparently the Arundel gem (Cat. Thec. A, No. 120).

Figured in the "Marlborough Gems," Vol. i. No. 11.

414.—A cameo on a sardonyx, $1\frac{3}{4}$ inch high by $1\frac{1}{8}$ inch wide. A fine laureated head to the right; the laurel wreath and robe in a rich yellow layer; flesh in a pure white layer, on a ground of yellowish brown. Possibly intended for Antonia, but the likeness is not very strong. It is, however, good Roman work of the Imperial age.

An Arundel gem (Cat. Thec. C, No. 2).

Figured in the "Marlborough Gems," Vol. ii. No. 27.

415.—Conjoined heads of Germanicus and Agrippina to the left. Cinque-cento work on an onyx, cut in a white layer on a bluish-grey base.

An Arundel gem (Cat. Thec. B, No. 3).

416.—Cameo on a sardonyx $1\frac{7}{8}$ inch in height by $1\frac{1}{4}$ inch in width. A head of Agrippina the elder to the right. The richly worked hair and laurel wreath is cut in a fine brown layer; the face in a bluish-white stratum on a dark base. The work is very fine, and worthy of the magnificent stone on which it is cut. It is a noble gem of the Augustan age. It is mounted in an enamelled black and gold setting.

An Arundel gem (Cat. Thec. D, No. 2).

417.—An intaglio portrait of Agrippina the younger, to the left, lightly veiled as Ceres, on a splendid red sard, an inch in height.

One of the Medina gems (Bessb. Cat. No. 14 M).

Figured by Worlidge, and in the "Marlborough Gems," Vol. i. No. 14).

- 418.—A copy, signed by Pichler, from the sitting statue of Agrip-pina in the Villa Albani. A pretty cameo.
- 419.—Cameo, entirely in sard : a head of Caius Cæsar. Excellent and antique work, set in a brass ring.
An Arundel gem (Cat. Thec. A, No. 110).
- 420.—An intaglio portrait, to the left, on a beryl or pale sapphire ; probably meant for the young Caligula. It is set in a fine massive mediæval ring
An Arundel gem (Cat. Thec. C, No. 17).
- 421.—A cameo, representing Caligula ; a head, to the left, in a black layer on a greyish-brown ground.
An Arundel gem (Ar. Cat. Thec. B, No. 19).
- 422.—A cameo, representing Claudius Cæsar, to the left, with an oaken crown and the paludamentum. It is cut on a sardon- $2\frac{1}{8}$ inches high by 2 inches wide, and set in a finely enamelled mounting. The flesh is rendered in a porcelain-white layer, the wreath and ægis in a reserved stratum of fine yellow, while the base is also composed of yellow sard. The work is probably contemporary. It is set in a rim of enamelled gold.
An Arundel gem, termed Britannicus (Ar. Cat. Thec. D, No. 9).
- 423.—A cameo bust of Claudius, to the right, on a fine sardon- $2\frac{1}{8}$ inches high by $1\frac{3}{4}$ inch wide ; the face being cut in a translucent bluish-white layer, the hair in a whiter stratum, the civic oak wreath and the paludamentum in a rich brown sard layer, and the base consisting of tortoiseshell sard. The work is much the same quality as that in No. 422, and seems to be contemporary with the emperor. It is set in a rim of plain gold.
An Arundel gem (Cat. Thec. C, No. 11).
- 424.—A small front-face portrait of Messalina, in cameo, in high relief, on a lapis lazuli.
- 425.—An intaglio portrait of Nero, to the left, at about twenty-four years of age, on a fragment of sard. The likeness is good, and the work contemporary.
An Arundel gem (Cat. Thec. A, No. 18).

- 426.—A small cameo head of Nero to the left. Contemporary work. The head in a white layer on a greyish-black ground.

An Arundel gem (Cat. Thec. A, No. 107).

- 427.—Cameo, $1\frac{3}{8}$ inch high by 1 inch wide, carrying a head of Nero, to the left; cut in a wax-like pinkish layer in middle relief, on a somewhat yellow opaque base. It is fine work, and probably contemporary.

- 428.—A small Renaissance cameo, representing a head of Nero, to the right; in a white layer on a grey ground.

- 429.—A small onyx cameo, head of Nero, to the right; in a white layer on a grey ground.

- 430.—A small cameo on sardonyx, with the same subject, to the left; in a yellow-brown layer on a white base.

An Arundel gem (Cat. Thec. B, No. 27).

- 431.—Small cameo, on a garnet; perhaps Nero, but possibly Domitian, and described as such in the Arundel Catalogue, on a garnet.

An Arundel gem (Cat. Thec. A, No. 115)?—described as on a garnet.

- 432.—Onyx: small cameo, head of Nero, to the left, in a white layer on a grey ground.

- 433.—Sardonyx; a very fine cameo, representing the laureated head of Galba, to the left, being a fragment of a larger gem. It is $1\frac{1}{8}$ inch high by 1 inch wide, in a marble white layer, on a black base.

An Arundel gem (Cat. Thec. A, No. 123).

Figured in the "Marlborough Gems," Vol. i. No. 16.

- 434.—Onyx; a small cameo head of Galba, to the right. Probably contemporary; in a white layer on a bluish-grey base.

An Arundel gem (Cat. Thec. A, No. 117).

- 435.—Onyx; a small cameo, $\frac{5}{8}$ ths of an inch high, representing perhaps Galba, or it may be Vespasian, to the right. A finely worked little gem: the face cut in a dead white layer on a black base.

- 436.—An extraordinary sardonyx, $3\frac{1}{2}$ inches high by $2\frac{1}{8}$ inches wide, with a helmeted head and bust upon it, in rather low relief. The base of the stone consists of deep red, almost black sard; the face and crest of the helmet and neck are worked in a white layer, while the helmet and coat of mail are reserved in an upper layer of deep brown hue. The subject, a bust to the right, with a helmet and coat of what may be intended as chain armour, has been described as Galba. Round the head has been written in characters not engraved, but stained into the stone, the words: ANDREAS CARRAIA SANCTA COMES SOVERINAL:—"André de St. Carée, Count of Soverinal." This lettering can be seen by strong sun light, or by breathing on the stone, and illustrates the singular porosity that characterises chalcedony, even in the form of the finest sard. It is perhaps the name of some owner of the gem; or it might even be the personage portrayed upon it.

This splendid sardonyx was in the Bessborough Collection (Cat. No. 15).

- 437.—An onyx cameo representing Galba to the right; a very nice work of the cinque-cento period; cut on a stone $1\frac{1}{2}$ inch in height in a white stratum on a horn-like base.

An Arundel gem (Cat. Thec. B, No. 40).

Figured in the "Marlborough Gems," Vol. i. No. 16.

- 438.—Onyx cameo; a small head, probably meant for Galba, to the left.

- 439.—Onyx cameo; head of Otho, in a white layer on a dark-grey ground.

An Arundel gem (Cat. Thec. A, No. 118).

- 440.—Yellowish chalcedony; a small intaglio head of Vespasian, to the left. It is mounted in a very pretty ring.

An Arundel gem (Cat. Thec. A, No. 19).

- 441.—Red jasper; head of Vespasian to the left.

- 442.—Small cameo on onyx; a head of Vespasian, to the right, in a white layer on a dark base.

An Arundel gem (Cat. Thec. A, No. 121).

- 443.—Sardonyx ; a small cinque-cento cameo, mounted in a very pretty ring, representing Vespasian, to the right, in a white layer on a bluish-grey ground, with laurel wreath in a yellow layer, and a rim in the white layer.

An Arundel gem (Cat. Thec. A, No. 106).

- 444.—Onyx ; a stone $1\frac{5}{8}$ inch high by $1\frac{1}{8}$ inch wide. A three-quarter face head of Vespasian ; against a flesh-coloured under layer the face is seen in white with a slight tint of flesh colour.

- 445.—An intaglio on a large plasma, $1\frac{1}{8}$ inch high by $\frac{7}{8}$ ths inch wide. Head of Titus to the right.

An Arundel gem (Cat. Thec. E, No. 20).

- 446.—Sardonyx ; a cameo, representing probably the head of Titus, to the left, taken from his Alexandrian coins, in a bluish-white translucent layer, and reserved rim on a yellowish-brown base. The work is enclosed in a beautiful gold wire setting, similar to that of No. 402, and in style resembling those of No. 452 and 461.

An Arundel gem (Cat. Thec. A, No. 125), called Vespasian.

- 447.—An intaglio on a splendid hyacinthine sard. The renowned bust of the daughter of Titus by Nicander, whereof the upper part of the head and the head-dress are restored in gold. Mr. King considers it to be a Berenice, but the comparison with coins seems to justify the original attribution. The inscription is beyond all suspicion genuine, and might be of Ptolemaic date. It is retrograde.

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The portrait is to the left, and the signature behind the neck. The original height of the gem must have been $1\frac{1}{8}$ inch, its width $\frac{7}{8}$ ths nearly. The work is bold and doubtless contemporary with the personage it represents.

It was formerly in the Deringh Collection.

- 448.—Intaglio on a sard. A head, to the left, of Domitian when very young. Probably a contemporary work.

A Bessborough gem (Cat. No. 107).

- 449.—A cameo on an onyx, representing Domitian, to the right, with the fine workmanship of the cinque-cento period. The relief is cut in a white porcelain-like layer on a pale base.

- 450.—A beautiful plasma. An intaglio to the left, representing Domitia Longina, the wife of Domitian.

Bought by the third Duke from the jeweller Lavocat.

- 451.—Onyx; a minute cameo, representing Domitian, to the right; in a white layer on a dark-grey ground.

An Arundel gem (Ar. Cat. Thec. B, No. 24).

- 452.—Sardonyx; $1\frac{5}{8}$ inch high by $1\frac{3}{8}$ inch wide. A cameo bust to the left, of probably Trajan, senior; dressed with the cuirass, carrying the Gorgoneion, perhaps in the garb of a general. In rather flat relief, cut in a white layer over a light brown stratum of the stone. It is set in a gold wire setting with a row of garnets.

Figured in the "Marlborough Gems," Vol. ii. No. 21, as Sulla.

An Arundel gem (Ar. Cat. Thec. C, No. 13), termed Gordian, jun.

- 453.—A paste copy of No. 454.

- 454.—Antaglio head, to the left, of Sabina, or possibly Marciana, on a rich sard. A fine work, probably contemporary.

From the Chesterfield Collection (Bessb. Cat. No. 1 c), called by Natter, Plotina or Marciana.

Figured in the "Marlborough Gems," Vol. i. No. 19, as Marciana.

- 455.—On a fine red sard. An intaglio head of Sabina, to the right. Very fine contemporary work.

Figured in the "Marlborough Gems," Vol. i. No. 20, and etched by Worlidge.

- 456.—On a fine yellow sard. A head of Sabina in intaglio.

- 457.—On a mottled yellowish chalcedony. A full-faced representation, carved in the round, of Marciana, the sister of Trajan, in apotheosis. This important gem, the dimensions of which are 3 inches in height and width, represents the empress in bust, as if seated on the peacock. This gem, which must have been a work of Trajan's age, was once in the collection of the dukes of Mantua.

A Medina gem, called by Natter, in the Catalogue of the Bessborough gems (Cat. No. 37 M), Domitia. It is figured under this name, too, in the "Marlborough Gems," Vol. ii. No. 28. Domitia, however, died after her husband, and in private life, and could hardly have been thus canonized. Marciana, on the other hand, received the honours of the apotheosis, as coins of the *consecratio* exist.

458.—Intaglio on a garnet. Head of Hadrian, to the left. Apparently a good contemporary work.

459.—On a sardonyx. A small bust, apparently of the young Hadrian, to the left, with imitation of an Etruscan border round it. The intaglio, which appears to be Roman work, is cut in a brown layer, below which there is a white layer resting on a black base, the stone being bevelled down to exhibit the strata.

460.—On a sardonyx. A small bust of Hadrian, to the left. Cameo. The topmost layer is of a fine coral red, to which a white stratum succeeds with a grey base.

461.—A cameo in an onyx. A head of Hadrian, to the right. A very good work cut in a pinkish-white layer on a mottled, reddish base. It is $1\frac{1}{2}$ inch high by $1\frac{3}{8}$ inch wide. This gem and No. 452 are in similar settings,

Figured in the "Marlborough Gems," Vol. ii. No. 29.

An Arundel gem, called a Balbinus in the Catalogue (Thec. C, No. 14).

462.—Intaglio, on a pale yellow sard. Very fine head of Antoninus Pius, to the left. This rare portrait is in the best Roman work of his time.

One of the Chesterfield Gems (Cat. No. 45 C).

463.—On a yellowish sard. Intaglio head, probably meant for Antoninus Pius, to the left. Of late Roman work.

An Arundel gem (Cat. Thec. A, No. 20).

464.—Intaglio on a yellowish sard. A head, to the left, of Faustina Mater, with her usual head-dress, the hair being wreathed up with pearls. It is a portrait in Roman workmanship.

465.—A sapphire ring engraved with the intaglio portrait of Faustina the elder, to the left. The ring is evidently of oriental, probably Persian, workmanship, the head of the empress having taken the place of an inscription.

An Arundel gem (Cat. Thec. E, No. 15).

466.—A cameo on an amethyst in extremely high relief, representing a full-faced bust of the empress Faustina the elder. She is veiled, perhaps as Proserpine. The work is very fine and contemporary.

An Arundel gem (Cat. Thec. C, No. 15).

- 467.—On a bluish translucent chalcedony. A front-faced cameo bust, in nearly full relief, of Faustina the elder. She is represented as Juno, her diadem being adorned with real pearls. It is a work of great beauty. Nearly $1\frac{1}{8}$ inch in height.

An Arundel gem (Thec. C, No. 17).

- 468.—On a singular sardonyx. A cameo portrait in low relief, representing Faustina the elder, to the right. The upper layer is pink; the flesh rendered in a bluish white, the base being translucent and pink.

From the Arundel Collection (Cat. Thec. B, No. 15).

- 469.—On a sardonyx. A cameo head of Faustina the elder, to the left. Very beautiful work. A bequest to the Duke of Marlborough from the Duchess of Bedford.

- 470.—On a nicolo. Portrait to the left of Marcus Aurelius.

- 471.—Onyx. Cameo, with conjoined busts of Marcus Aurelius and Faustina. Cinque-cento work, in a white layer on a grey base.

An Arundel gem (Cat. Thec. B, No. 3).

- 472.—Intaglio on a sard. Portrait of Faustina the younger, to the left.

From Lord Chesterfield's Collection (Bessb. Cat. No. 20 c).
Called by Natter, Julia Pia Felix.

- 473.—A cameo on a sardonyx. A small head of Faustina the younger, to the left. Apparently of Roman workmanship. It is cut in a white layer on a dark sard ground.

- 474.—A sardonyx. A cameo portrait, apparently of Faustina the younger, to the right; ivy-crowned, in a Bacchanal character. The ivy wreath and the rim are reserved in a brown layer. The work is good. It is $1\frac{3}{8}$ inch in height by 1 inch.

An Arundel gem (Cat. Thec. B, No. 10).

Figured in the "Marlborough Gems," Vol. ii. No. 14, as Libera.

- 475.—On a sardonyx. A cameo bust attributed to Faustina the younger, to the right. In low relief, exhibiting nevertheless three distinct layers of the stone. Good work.

A Bessborough gem (Cat. No. 8).

Figured in the "Marlborough Gems," Vol. ii. No. 32, as Lucilla.

476. On an onyx. A bust portrait of Faustina the younger, to the right.

Figured in the "Marlborough Gems," Vol. ii. No. 32, as Lucilla.

- 477.—Nicolo. A cameo portrait, in low relief, of Lucius Verus, to the left. It is good contemporary work, cut in a bluish-white layer on a black sard base.

An Arundel gem (Cat. Thec. C, No. 12), termed *Ælius Cæsar*.

- 478.—Onyx, opaque white on grey. Portrait, to the right, in cameo, meant probably for Lucius Verus. It is beautifully mounted in a contemporary enamelled setting, with small table diamonds inserted in it.

A Bessborough gem (Cat. No. 7).

- 479.—Fine brown sard. A three-quarter bust intaglio, representing Lucilla in the character of Diana. A remarkable gem of good contemporary Roman workmanship.

One of the Arundel gems (Cat. Thec. A, No. 90).

- 480.—A magnificent sardonyx, $2\frac{1}{2}$ inches high. It is a nicolo-sardonyx; a summit layer of brown is left only on the cornice, the hair and paludamentum; the work is in a bluish-white on a black sard base; the whole bevelled to show the strata. It represents a fine head of Commodus, to the right, in a cameo. On the reverse is a figure of the **ΙΑΩ** Abraxas, worked in intaglio, with the inscription **ΑΡΔΟΥ ΓΕΝΝΑΙ ΩΔΕΜΕΝΙ ΒΑCΙΛΙΚΩC**.

An Arundel gem, termed a Didius Julian (Cat. Thec. D, No. 11).

- 481.—Cameo on a sardonyx. A three-quarter figure of the young Commodus, to the left. An early gem. It is $1\frac{1}{2}$ inch high by $1\frac{3}{8}$ inch wide, and is cut in a white layer on a dark sard base.

From the Arundel Collection (Cat. Thec. C, No. 10).

- 482.—A cameo on a unique semi-oval sardonyx; of the dimensions of $8\frac{3}{4}$ inches in width, by 6 inches in height, and therefore ranking among the five most important for their magnitude in existence. It is of all these the most remarkable as a stone, if we consider the quality of its four brilliantly-hued

layers, and the parallelism in which they lie superposed. The subject, a pair of imperial heads confronted, is designated as Didius Julian and Manlia Scantilla; these names being engraved on escutcheons on the silver-gilt frame which surrounds the stone, and gives it a rectangular form, while also holding together the four fragments into which this extraordinary sardonyx has at some time been broken. A ram's horn adorns the brow of the emperor, while an oaken (ilex) wreath with acorns surrounds the head. The emblems borne by the empress are not less mixed, for twined with an ilex wreath similar to that of the emperor are wheat-ears, pomegranates, and poppy-heads. A slightly Isiac character is imparted to the empress' attire by a large bow-like knot that ties her fringed robe, similar to the knot ornament (nodus Isiacus) of the priestesses of Isis. A small sphendone-formed tiara furthermore surmounts her forehead.

The gem itself we may fairly assume to have been contemporary with the sovereigns it represents.

On the setting at the back of the gem an inscription is seen running as follows: "Ingens anaglyphicum opus olim Sauesiorum ducum nunc vero pretio acquisitum in Fontesiano cimelio asservatum." A Marquis de Fuentes was an ambassador from Portugal in Rome in the earlier half of the last century, and is mentioned by Raspe and by Mariette as a gem collector. From his collection this great gem may have passed to that of the Duke of Marlborough. But to determine to what ducal family it had previously belonged is more difficult.

The work of the cameo is kept in very flat relief, and the artist has otherwise most ingeniously handled his material, so as to give the most contrasted effects to the various layers of the stone.

Figured in the "Marlborough Gems."

483.—Onyx. A cameo head of Pescennius Niger, to the left.

One of the Bessborough gems (Cat. No. 31), called Antoninus.

484.—On a beryl. An intaglio bust of Julia Domna, to the left, in the stiff style of her coins. No doubt a work of the first years of the third century.

One of the Bessborough gems (Cat. No. 20).

Figured in the "Marlborough Gems," Vol. i. No. 24, and also among Worlidge's Etchings.

- 485.—On a remarkable sapphire, $\frac{5}{8}$ inch high, $\frac{1}{2}$ inch wide. An intaglio portrait of Caracalla, to the left; indubitably contemporary, and of good workmanship.

A gem from the Chesterfield portion of the Bessborough Collection (Cat. No. 8 c). Worlidge has given an etching of it.

- 486.—On a very fine sard. An intaglio portrait, to the right, apparently of the young Caracalla. The form of the paludamentum indicates it as a work of the late Antonine period.

An Arundel gem (Cat. Thec. A, No. 37).

- 487.—On a sard. A portrait in intaglio of the young Caracalla, to the left.

An Arundel gem (Cat. Thec. A, No. 29), called Elagabalus.

- 488.—On a sard, prettily set. An intaglio head, to the left, probably of the young Caracalla.

- 489.—On white Oriental alabaster. A three-quarter face bust, to the right, in very high relief, of Caracalla. The head is antique, and measures $1\frac{1}{2}$ inch in length.

From the Bessborough Collection (Cat. No. 25).

Figured in the "Marlborough Gems," Vol. i. No. 22.

- 490.—Onyx. A portrait in cameo of Caracalla.

- 491.—Fine pale plasma; intaglio, three-quarter face. Possibly representing Geta when young, in the character of Mercury. The caduceus is on his left shoulder.

- 492.—An onyx cameo portrait, cut in a white layer on a pink grey ground, to the right, of probably Geta when young.

- 493.—On a pale citrine. An intaglio profile, to the right, of possibly Elagabalus. He wears a radiate crown and the paludamentum. On the back of the gem a portrait head of a lady is enamelled on a blue enamel ground.

It was one of the Chesterfield gems (Cat. No. 15 c), termed a Ptolemy.

Figured in the "Marlborough Gems," Vol. ii. No. 1, as Ptolemy Auletes. Also among Worlidge's Etchings.

- 494.—On an onyx, in a whitish-blue layer on a dark bluish-grey ground. A bust, in high relief, of Elagabalus.

An Arundel gem (Cat. Thec. N, No. 26).

495.—A sardonyx, $3\frac{1}{2}$ inches high by $2\frac{1}{2}$ inches wide. A fine cameo portrait, to the right, of Julia Paula. This important gem appears to be contemporary work of a very high class. The face is worked in a white semi-opaque portion of the upper layer, the rest in a transparent layer, while the ground is a mottled sard.

An Arundel gem, designated as Julia Domna (Cat. Thec. D, No. 8).

496.—A sardonyx of three layers, $2\frac{1}{8}$ inches high by $1\frac{1}{8}$ inch wide. A cameo profile portrait, to the left, of probably Julia Mammæa, aunt of Elagabalus. The hair and the dress are carefully and strongly rendered in a massive dark brown layer. The face, less carefully finished, is in a white layer, the base layer of the stone being black. It has all the character of a contemporary work.

Probably the Arundel gem designated Antonia (Cat. Thec. D, No. 3)?

497.—A cameo portrait to the left. Probably meant for Valerian.

An Arundel gem (Cat. Thec. B, No. 32)?

498.—Forty portrait heads, representing the triumvirs and the emperors down to Valerian.

The order of the Imperial personages is indicated by small figures cut on the mountings, corresponding to the following attributions :

- | | |
|------------------------|----------------------------|
| 1. Triumvirate. | 21. Lucius Verus. |
| 2. Julius Cæsar. | 22. Commodus. |
| 3. Marcus Jun. Brutus. | 23. Pertinax. |
| 4. Augustus. | 24. Dedius Julianus. |
| 5. Tiberius. | 25. Pescennius Niger. |
| 6. Caligula. | 26. Clodius Albinus. |
| 7. Claudius. | 27. Septimius Severus. |
| 8. Nero. | 28. Caracalla. |
| 9. Galba. | 29. Macrinus. |
| 10. Otho. | 30. Elagabalas. |
| 11. Vitellius. | 31. Alexander Severus. |
| 12. Vespasian. | 32. Maximinus. |
| 13. Titus. | 33. Gordian Africanus. |
| 14. Domitian. | 34. Balbinus and Pupienus. |
| 15. Nerva. | 35. Gordian Pius. |
| 16. Trajan. | 36. Philip. |
| 17. Hadrian. | 37. Trajan Decius. |
| 18. Ælius. | 38. Hostilianus. |
| 19. Antoninus Pius. | 39. Æmilianus. |
| 20. Marcus Aurelius. | 40. Valerianus. |

498A.—A gold stater of Philip II.

498B.—A gold stater of Alexander.

498C.—An oval cameo in silver, representing busts of Augustus and Livia ; on the reverse the same subject incased. It is a casting of probably cinque-cento date, mounted in an iron ring, with chased gold shoulders and bezel. This identical ring was figured by Gronovius in Gorlæus' "Dactylotheca" in 1609, No. 183.

An Arundel gem (Cat. Thec. A, 102).

499.—Sardonyx, $1\frac{1}{8}$ inch high by $\frac{7}{8}$ ths wide. Fine profile portrait to the left, much resembling that attributed to Mæcenæ. The head is in an ivory-like upper layer on a yellowish base. The work is very fine and may be of the Augustan age, and is in considerable relief. It is mounted in a very handsome Renaissance setting with garnets.

Figured in the "Marlborough Gems," Vol. ii. No. 22.

500.—A large black sard, $1\frac{1}{2}$ inch high by $1\frac{1}{4}$ inch wide. An intaglio, representing a head, to the left, and bust of Antinous, with a spear on his left shoulder. The work is magnificent and worthy the age of Hadrian. The letters ANTI remain of what was once a legend.

Figured in the "Marlborough Gems," Vol. i. No. 21, and in Worlidge's Etchings.

500a.—A facsimile of the last, by Burch. Cornelian.

501.—A splendid sard, with an intaglio head to the left ; somewhat like Antinous, with his name so inscribed as to read directly, and with the appearance of antiquity. On the back of the gem are the letters LAI, possibly indicating its owner at a period subsequent to the date of its production.

Figured in the "Marlborough Gems," Vol. ii. No. 30.

501a.—A cameo bust of Antinous to the right, probably of the cinque-cento period.

An Arundel gem (Cat. Thec. B, No. 4).

502.—Chalcedony. A head of Antinous to the right. Fine work of the last century.

503.—A fine yellow sard. Portrait, to the left, of the Antinous of the bas-relief of the Villa Albani. It is very fine intaglio, and carries the signature of Marchant.

3.—*PORTRAITURE OF UNKNOWN OR UNCERTAIN
ATTRIBUTION.*

504.—A cornelian: an intaglio. Head to the left, representing the so-called Genius of the Museum Clementinum. It is a deeply-cut work by Marchant, but not signed by him.

505.—Intaglio, to the right; on a sardonyx. A male head of an unknown personage, excellently finished in a Greek or Greco-Roman style. Natter took it for a Brutus; it has a slight beard.

A Bessborough gem (Cat. No. 46).

506.—Intaglio on a yellowish sard. Front face male beardless portrait. A work probably contemporary with the person it represents; the treatment of the hair seems to belong to the end of the first century.

Figured in the "Marlborough Gems," Vol. ii. No. 9).

A Bessborough gem (Cat. No. 79).

507.—Intaglio on a sard. Male head, to the left, portrait of an unknown personage, apparently of the Augustan period.

A Bessborough gem, termed by Natter (Cat. No. 81) Cicero.

Figured under the same name in the "Marlborough Gems," Vol. ii. No. 12, and also among Worlidge's Etchings.

508.—Intaglio on a bluish chalcedony. Portrait, to the right. Head of an unknown personage, with the Imperial fillet.

A Bessborough gem, described by Natter (Cat. No. 90) as a head of "Olivier Cromwell, à l'antique."

- 509.—Intaglio on a pale plum-blue amethyst. A portrait, to the right, of an unknown head; mounted on a beautiful enamelled Renaissance setting. The work seems of Imperial Roman time.

It is termed Nerva by Natter (Cat. No. 4 C) in his description of the Bessborough Collection, into which it came from the cabinet of Lord Chesterfield.

Figured in the "Marlborough Gems," Vol. i. No. 18.

- 510.—Intaglio on a red jasper. A head, to the left, apparently representing a Barbarian, slightly bearded. It seems to be work of a good Imperial age.

A Chesterfield gem (Cat. No. 12 C), termed by Natter a Tiberius.

- 511.—Intaglio on a sard; a portrait, looking to the left, of an unknown bearded person. The work is vigorous, and probably of the Imperial age.

A Chesterfield Gem (Cat. No. 25 C).

- 512.—Intaglio on a red paste. A bust portrait, to the left. It may, perhaps, be Geta Cæsar.

- 513.—Intaglio on a fine sard. A portrait head, to the left, which has been attributed to C. Antistius Restio. It has a signature, **CKYΛAKO**; is a work deeply and finely cut, probably by an Italian hand during the last century.

Figured in the "Marlborough Gems," Vol. ii. 8.

- 514.—Intaglio on chalcedony. A laureated head to the right, of Roman workmanship.

An Arundel gem, perhaps rightly attributed to Geta in the Catalogue (Ar. Cat. Thec. A, No. 22). The work, however, seems too good for Geta's time.

- 515.—Intaglio on cornelian. A bust to the right.

- 516.—Intaglio on a golden sard, to the right. A portrait head, the hair finely worked; of probably early Imperial date.

Termed Marcus Agrippa in the Duke's Catalogue, but it is not like the great Admiral.

- 517.—Intaglio on a fine sard, to the left. A head, possibly meant for Mæcenas. It is very bald, like the well-known portrait signed "Solon."

An Arundel gem, termed in the Arundel Catalogue (Ar. Cat. Thec. A, 36), a head of Solon.

- 518.—Intaglio on a pale sard. Two conjugated Imperial heads, to the left, intended for an emperor and empress. The work is of the cinque-cento period.

An Arundel gem (Ar. Cat. Thec. No. 14), called in the Catalogue Augustus and Livia.

- 519.—Intaglio on a nicolo, to the left. A bearded head with a fillet.

- 520.—Intaglio on a fine yellow sard, to the right. Portrait of a bearded personage, possibly of Clodius Albinus, worked in a remarkable manner, the hair falling in circular wreaths (calamus stratus?). It is a Roman work.

- 521.—Intaglio on a nicolo, to the left. Portrait head, probably representing some Imperial prince, in the character of Mercury; the caduceus behind his head, and a tortoise in the field.

Figured in the "Marlborough Gems," Vol. i. No. 5, and there denominated M. J. Brutus. It was purchased of a Mr. C. Morison for 60*l*.

- 522.—Intaglio on a fine red sard, a beardless head, to the left; attributed to Sulla. Finely worked, probably of cinque-cento age.

One of the Arundel gems (Cat. Thec. A, No. 17).

Figured in the "Marlborough Gems," Vol. i. No. 2.

- 523.—Intaglio on cornelian. Portrait bust, to the left, of a youthful personage, probably a son or nephew of one of the early Cæsars, perhaps Germanicus.

- 524.—Intaglio on a splendid sard, three-quarter face, to the right. A cinque-cento bearded portrait.

An Arundel gem (Cat. Thec. A, No. 26).

82 PORTRAITURE OF UNKNOWN ATTRIBUTION.

- 525.—Intaglio in sard. A portrait to the right, with a fillet, of cinque-cento date.

A Bessborough gem (Cat. No. 76).

- 526.—Intaglio on a sard, to the left. Helmeted bust.

One of the Chesterfield gems (Cat. No. 17 C), and termed by Natter Philip of Macedon.

Figured in Worlidge's Etchings.

- 527.—Intaglio on a sardonyx; a three-quarter faced bust, perhaps meant for Demosthenes. It is cut in an upper layer of yellow sard into a white layer, below which is another stratum of yellow sard.

- 528.—Cameo on an onyx; bust, to the left. A minute work, the head cut in considerable relief, in a white layer on a bluish-grey ground.

A Bessborough gem (Cat. No. 94). Natter calls it Democritus.

- 529.—Intaglio on a sard. To the left, a finely cut bust portrait, set in a pretty ring.

It was a Medina gem (Bess. Cat. No. 5 M).

- 530.—Cameo on an onyx. A portrait head to the left, of small size but fine workmanship; cut in a white layer on a bluish-grey base.

- 531.—Cameo on a sardonyx. Bust portrait to the right, with a radiate crown of three rays; perhaps some oriental prince, under the Empire, at a late period. The paludamentum and crown are in a brown layer, the face, hair, and neck of a pinkish white supported by a white base layer. He is beardless, and wears an earring.

An Arundel gem (Cat. Thec. B, No. 33).

- 532.—Cameo on pale-blue turquoise, to the left. Portrait of an unknown person, of fine workmanship, and apparently antique.

- 533.—Cameo, to the right. A bust of a bearded person, cut in a translucent violet-tinted layer of an onyx, with a yellowish base; the hair and the drapery are left in a yellow upper layer.

Attributed by Natter, in the Bessborough Catalogue (No. 33 M), to Marcus Aurelius. It was one of the Medina gems.

- 534.—A small cameo on an onyx; bust portrait, to the right, representing a warrior in a singular helmet; the helmet and part of the armour left in a white layer.

An Arundel gem (Cat. Thec. A, No. 129).

- 535.—Cameo, on sardonyx. A portrait of an ecclesiastic, to the right. It is a cinque-cento work of a very high character, in somewhat flat relief in a porcelain-white layer on a yellowish-brown base.

An Arundel gem (Cat. Thec. B, No. 37).

- 536.—Cameo on an onyx. A three-quarter length representation of a negro, the drapery being left in a white layer, while the face and arm are represented in a stratum of black.

An Arundel gem (Cat. Thec. A, No. 132).

- 537.—Cameo on a fine sardonyx, $2\frac{3}{8}$ inches high, $1\frac{5}{8}$ inch wide. A bust portrait to the left of a helmeted warrior, the ægis and helmet left in a yellowish-brown layer, face in a whitish layer on a dark-grey ground. It is a fine work of the cinque-cento period.

- 538.—Cameo on an onyx, to the right. A very celebrated head, cut by Alessandro Cesari (Il Greco). It is not bearded, yet it has been called the portrait of Phocion; probably from a supposed similarity to the known gem with the inscription $\Phi\Omega\text{KI}\Omega\text{NOC}$. That gem was pronounced by Vasari, in his life of A. Cesari, to be the *ne plus ultra* of the engraver's art. This cameo is $1\frac{3}{4}$ inch high, by $1\frac{1}{2}$ inch wide, the face being cut in an opaque white layer in rather shallow relief, on a reddish-brown base. It is splendidly mounted in an enamelled setting, forming a rich wreath of flowers, among which a sunflower recurs conspicuously.

Figured in the "Marlborough Gems," Vol. i. No. 28.

This gem, with the Horatius Cocles, No. 596, the Antinous, No. 501, and Matidia, probably the Sabina, No. 455, was bought by the third Duke for 600*l.* from Zanetti.

- 539.—Cameo on sardonyx. Small Imperial bust, to the right, in a whitish-blue layer on a dark-grey ground, the hair and a raised border showing a layer of yellow.

An Arundel gem (Cat. Thec. A, No. 113), called an Antinous.

84 PORTRAITURE OF UNKNOWN ATTRIBUTION.

- 540.—Cameo on onyx ; a negro's head, full face. Renaissance work, in a dark upper layer on a white ground.

An Arundel gem (Cat. Thec. A, 126).

- 541.—Cameo on onyx ; a heroic head, to the left. A very fine work, cut out of a flesh-coloured layer with a black base.

Figured as Caracalla in the "Marlborough Gems," Vol. i. No. 23.

- 542.—Cameo on onyx. Head, to the right, of an old man, wrinkled and bald. It is attributed to Caius Antius Restio, whose portrait occurs on Consular coins when his son was a moneyer.

- 543.—Cameo on a cat's-eye. A head of an unknown person, to the left.

A Bessborough gem (Cat. No. 91).

- 544.—Cameo on an onyx. A portrait, to the left, cut in a white layer on a transparent ground.

A Bessborough gem (Cat. No. 18).

Figured in the "Marlborough Gems," Vol. i. No. 1, as Scipio Africanus.

- 545.—Intaglio on a red jasper. Two heads, viz. those of a Roman lady and her child, apparently of the Antonine period.

An Arundel gem, called in the Catalogue (Thec. A, No. 16) Agippina and Drusus.

- 546.—Intaglio on brown sard. Two Roman (male and female) bust portraits, confronted ; probably of private individuals of the age of Caracalla, the head-dress of the lady resembling that of Plautilla.

Probably an Arundel gem (in the Cat. Thec. A, No. 27).

- 547.—Intaglio on a sard. Bust portraits, male and female, in workmanship of the late Middle Empire. They may be intended to represent Carinus and Magnia Urbica.

An Arundel gem, called in the Catalogue (Thec. A, No. 21) portraits of Antoninus Pius and Faustina.

- 548.—Intaglio on a sard. Female head, to the left. It seems to be Roman work.

An Arundel gem, termed Faustina (Cat. Thec. B, No. 28).

549.—Intaglio on amethyst; portrait of a lady to the left. A work probably of the second century.

An Arundel gem (Cat. Thec. A, No. 24), called Crispina.

550.—Intaglio head on a red jasper to the left, of a lady with head-dress similar to one of those among the Cyrene marbles at the British Museum. Probably of the Antonine period.

End of Third Day's Sale.

Fourth Day's Sale.



On THURSDAY, JULY 1, 1873,

AT ONE O'CLOCK PRECISELY.



- 551.—Intaglio on a ruby sard. Portrait to the left, apparently of a Roman lady, mounted in a ring of extraordinary beauty, full-length figures forming either shank, while on the back of the bezel there are little birds.

One of the Chesterfield gems in the Bessborough Collection (Cat. No. 9 C), called Lucilla, and so figured in Worlidge's Etchings. Natter terms the stone a "Berill rouge."

- 552.—Intaglio on a fine sard. Bust to the left, apparently of a lady, but with a caduceus on the shoulder, whence it has been supposed to represent an Imperial youth, but the portrait is not that of any young Cæsar. It seems to be Roman work of about the Antonine period.

- 553.—Intaglio on a sard. A female head, to the left.

A Bessborough gem (Cat. No. 26 C).

- 554.—Intaglio on a nicolo, with brown base layer. Female head, to the left.

From the Arundel Collection (Cat. Thec. A, No. 77).

- 555.—Intaglio on a nicolo. Portrait, to the left.

- 556.—A small cameo on an onyx, cut in a red layer on a translucent white base, under which lies a blue stratum. It represents a female head, to the left.

- 557.—Cameo on a splendid sardonyx of $1\frac{1}{8}$ inch in length, by 1 inch in width. Portrait, to the left, veiled, with a sceptre, probably of an empress. It may represent Julia Mæsa,

and certainly does not seem earlier than the time of Elagabalus. The face and a reserved rim are in white, the hair and the veil are in a rich brown layer, the robe in one of a paler hue of brown.

One of the Arundel gems (Cat. Thec. D, No. 1), called Julia Mæsa.

559.—Cameo on sardonyx. Female head, to the right; the face in a white opaque layer. The abundant and boldly worked hair left in a yellow tint, the base being black. It is a beautiful work.

560.—Cameo on onyx. Small female head, to the right; cut in a porcelain-white layer on a dark-grey ground. It is antique in character.

561.—Cameo on sardonyx. Portrait, to the right; bust of a lady in a head-dress of the fashion of the time of Titus. The reserved rim and head are cut in a brown layer on a white ground. It is shallow work, well finished, and probably cinque-cento in date.

An Arundel gem (Cat. Thec. B, No. 8).

562.—Cameo on a sard. Portrait of a lady to the right, in a dress of the early sixteenth century; the face being apparently artificially whitened, or possibly cut on a white mark in the stone.

An Arundel gem (Cat. Thec. B, No. 16), called Sappho.

563.—Cameo on onyx. Bust portrait of a lady to the right. Cut in a white stratum on a grey base.

Perhaps an Arundel gem, called a Livia (Cat. Thec. B, No. 14).

564.—Cameo on an onyx. Veiled bust portrait, to the right, of a lady, cut in a white stratum on one of pinkish grey.

An Arundel gem (Ar. Cat. Thec. D, No. 6).

565.—Cameo on a sardonyx. Portrait, to the left, of a lady, cut in a white layer, with a base of dark sard. The beautiful setting is formed of a hollow wreath of flowers exquisitely enamelled in colours, the back being adorned with deep blue enamel and black arabesque work.

566.—Cameo on a magnificent onyx, 3 inches by $1\frac{7}{8}$ inch. A lady in a veil, represented by a bust portrait to the left; the design, in an oval form, being supported by an acanthus flower. It is very beautiful work, the figure and a reserved rim cut in flat relief out of a rich dark-brown layer with a base of white. It is by some admirable cinque-cento artist.

An Arundel gem (Cat. Thec. D, No. 4).

567.—Cameo on a sardonyx; bust, to the right, of a lady. A pretty cinque-cento work, in a white upper layer of the stone, with a transparent yellow base layer.

An Arundel gem (Cat. Thec. A, No. 130).

568.—Cameo on an onyx. A head, to the right. Portrait of a lady.

569.—Cameo on an onyx. Portrait, to the left, much undercut; it is a good work of the cinque-cento period.

570.—Cameo on onyx. Two conjugated and helmeted female heads, to the right; perhaps representing deities. The helmets of each are left in a pale red stratum, the faces and ground being white.

571.—Cameo on jasper onyx. Three-quarter face and bust of a negress; an asp inflicting a wound on her bosom. It is a Renaissance work, cut in a layer of black jasper, on a sard base. The stone is bevelled off all round, and is of the dimensions of $2\frac{1}{4}$ inches in height and $1\frac{3}{4}$ inch in width.

A Bessborough gem, termed Cleopatra, for whom, doubtless, the Renaissance artist intended the African features (Cat. No. 16).

572.—A cameo on an onyx; being a head and bust, to the left, in a white layer on a base of an amethyst tint.

An Arundel gem (Ar. Cat. Thec. B, No. 9), called a head of Berenice.

573.—Cameo on onyx. A female head, to the right, cut in a white layer on a black ground.

One of the Bessborough gems (Cat. No. 77).

574.—Cameo on chalcedony. A portrait of a lady, to the right.

- 575.—Cameo on an onyx. Head of a lady, to the right, in a white layer, on bluish gray. On the back is an intaglio: figures of a lady and a boy.

Probably an Arundel gem (Cat. Thec. B, No. 13).

- 576.—Cameo on a pretty sardonyx, with a female head, to the left, wearing a sort of mural crown. A bevelled rim left round the head, exhibiting a yellow layer beside the brownish layer in which the head is cut, in flat relief with a white ground.

Perhaps an Arundel gem (Cat. Thec. B, No. 28).

- 577.—Cameo on onyx. A female head.

- 578.—Cameo in very flat relief on a sardonyx of the finest quality; $2\frac{1}{8}$ inches in length by $1\frac{5}{8}$ inch in width. It is a bust portrait to the right, in a bluish layer on a black ground, traces of a brown surface layer being left in the hair and robe.

An Arundel gem (Cat. Thec. D, No. 10), termed Junia Claudia.

- 579.—Cameo on sardonyx, $2\frac{1}{4}$ inches in length by 1 inch in breadth. Portrait of a lady, in one-third length figure, turning her back, face looking to the right, in a white translucent layer on a dark ground. It is mounted in a rococo setting of the time of Louis XV., carrying enamelled trophies, and ten small sardonyxes and onyxes.

Probably an Arundel gem, termed Cleopatra (Ar. Cat. Thec. D, No. 5).

- 580.—A large cameo on an onyx, with two different layers of pinkish white; 2 inches by 1 inch in dimensions, representing a female head.

Probably an Arundel gem, termed Octavia (Ar. Cat. Thec. B, No. 6).

- 581.—Cameo on onyx. A negress head in front face. A Renaissance work, cut in a brown layer on a bluish-white base.

- 582.—Intaglio on a chalcedony. Head to the right, by Marchant; a beautiful and elaborate work, recorded in the handwriting of the third Duke of Marlborough as being a copy from a work by Fiamingo; a head of Susannah.

4.—*PORTRAITURE OF MODERN PERSONAGES.*

- 583.—Intaglio on a spinel-ruby. A deeply cut minute head in front face, wearing a coronet with fleurs-de-lis. It is set in a contemporary gold ring, with the words "Tel il nest"—"There is none such as he," inscribed on the ring.

This most interesting and minute intaglio is in all probability the identical signet of Charles V. of France, described in the inventory of his valuables, made in 1379: "Le signet du Roy qui est de la teste d'un roy sans barbe; et est d'un fin rubis d'Orient: c'est celui de quoi le roy scelle les lettres qu'il escript de sa main." It accords exactly with the head surmounting the royal figure on his coins; and it is a most interesting gem, as illustrating the skill of the gem engraver at so early an age as the fourteenth century.

An Arundel gem (Cat. Thec. A, No. 27), termed in the Catalogue a Lombard king.

- 584.—Cameo on a sardonyx. A minute portrait to the right, probably meant for Charles V., cut in a shallow manner in a white layer on a dark-grey ground, with traces of an upper yellow layer on the hair and collar.

An Arundel gem (Cat. Thec. A, No. 128).

- 585.—Cameo on an onyx. Portrait to the left. The hair in a yellowish layer, face in one of whitish blue, on ground of bluish grey. It is early Renaissance work, representing apparently some personage of that period, perhaps Cosmo de Medici; called, however, in the Arundel Catalogue (Thec. A, No. 104), Clodius Albinus.

- 586.—Cameo on a fine sardonyx. Portrait, to the right, of Philip II., apparently by Jacopo da Trezzo. It is beautifully cut in a clear white layer, with a base of sard; at the back there is an eagle standing on a serpent, a mountainous country behind, a motto engraved round it, "Nihil est quod non tolleret qui perfectè diligit."

A gem from the Bessborough Collection (Cat. No. 12).

- 587.—Cameo on crystal. Portrait of Philip II., to the left. It is cut in rather low relief by an admirable hand ; it carries on the collar 'A·E', perhaps the signature of the artist.
An Arundel gem (Cat. Thec. B, No. 35).
- 588.—A small cameo on a sapphire, representing Henry IV. of France ; without doubt a contemporary work.
A Bessborough gem, termed Gustavus Adolphus (Cat. No. 89).
- 589.—Cameo on onyx. A contemporary portrait, to the left, of Mary Queen of Scots. It is in rather high relief, and is mounted in the original blue enamel gold locket, with fleurs-de-lis : it is cut in a white layer with a grey base.
- 590.—Cameo on sardonyx. Portrait, with bust, to the right, of Cardinal Mazarin ; boldly cut, though in low relief, in a yellow layer on a light mottled ground. Contemporary work.
A Bessborough gem (Cat. No. 11).
- 591.—Cameo on a sard. A bust portrait, to the left, in very flat relief, probably representing Diana of Poitiers, carrying a quiver behind her. The reverse is a Venus and Cupid. See No. 132.
An Arundel gem (Cat. Thec. B, No. 22).
- 592.—Cameo on a sardonyx. A portrait to the right, in rather high relief and fine execution, of a lady, supposed by Mr. Way to be Lady Alatheia Talbot, wife of Lord Arundel. It is surrounded by a setting of enamelled gold, with ten garnets engraved with clasped hands ; having been probably a wedding gift. The hair and the drapery are worked in two different shades of red, the face in a white layer, while the ground is black. A third red layer, elsewhere cut away, is employed for the left shoulder. On the back is enamelled a gold tressure on a blue ground.
It was an Arundel gem (Cat. Thec. C, No. 8).
- 593.—An intaglio on yellow quartz. Small contemporary portrait to the right of James II.
A Bessborough gem (Cat. No. 84).

III.—SUBJECTS FROM HISTORY AND DAILY LIFE, &c.

1.—*HISTORICAL SUBJECTS.*

- 594.—Intaglio on a large striped agate. The allocution of Pescennius Niger; who is represented addressing the Syrian Legions, and in the act of landing. It is a cinque-cento work, set so as to be worn as a medallion; an octahedron of spinel adorns the ring for suspension.

An Arundel gem (Cat. Thec. E, No. 19).

- 595.—Cameo on an onyx, representing Horatius Cocles defending the bridge. A marvel of cinque-cento work, on account of the multitude of figures and the minuteness with which they are delineated. Mars is represented appearing in clouds, and together with the bridge and exaggerated figures upon it, he is rendered in a white layer, on a base of grey.

An Arundel gem (Cat. Thec. B, No. 42).

- 596.—Cameo on an onyx. Same subject as the last, but finished still more minutely. The hero is represented on horseback, and he and the other figures are not less heroic in proportions than in No. 595.

2.—*DIVINATION, SACRIFICES, &c.*

- 597.—Intaglio on a large sard, an inch in length. A full-length figure seated, and holding downwards a twig or wand, perhaps an augur taking the auspices.

- 598.—Intaglio on a pale garnet. A priestess going to a sacrifice raising an incense vessel before her: a lighted torch in the field perhaps indicates, as Mr. King has suggested, the nocturnal character of the Dionysian rites. Very fine Roman work.

An Arundel gem (Cat. Thec. A, No. 78).

- 599.—Cameo on lapis lazuli. Veiled female bust to the left, somewhat like the Philistis on the coins of Syracuse, called by Natter a Sibyl.

From the Bessborough Collection (Cat. No. 29).

- 600.—Intaglio on a pale plasma. A representation of a sacrifice; a man, carrying the implements of sacrifice on his head, drags a goat towards a little altar, on which a woman drops incense, behind her a Satyr plays the double pipes. It exhibits the elegant drawing characteristic of the work on this stone, which was so much in use after middle of the first century.

- 601.—Intaglio on a hyacinthine garnet. A simple female figure carrying a plate of fruit in her left hand, and a small cantharus in her right, proceeds to a sacrifice. An elegant work, by one of the masters of the last century.

- 602.—A small cameo on sardonyx, representing a sacrifice to Jupiter, offered apparently by a bearded Bacchus, and Pan, Apollo, and two female personages. A well engraved and curious little work of the cinque-cento time, in a white layer on a translucent red base.

It was one of the Medina gems (Bess. Cat. No. 35 M).

- 603.—Cameo on sardonyx. A woman going to a nocturnal sacrifice; a little girl precedes her carrying a flambeau in one hand and an œnochoë in the other. It is cut in a white ivory layer on a base of brown. The work, particularly the drapery, is excellent, and belongs to an early period of Imperial Rome.

An Arundel gem (Cat. Thec. B, No. 46).

Figured in the "Marlborough Gems," Vol. i. No. 43.

3.—*WAR.*

604.—Intaglio on a cornelian. The arms of a warrior, including the sword, greaves, and helmet hung on a date palm; a ram, representing perhaps Aries as a horoscope, is under the tree; over it the letters MEA/DER, Meander, or perhaps Menander, in ligature; doubtless the name of the owner. The work is delicate, and probably of an early Imperial date. Mr. King suggests that this gem may refer to the defeat by Lucullus of Menander, the general of Mithridates. It would seem with more probability to represent the dedication by a Gladiator of his arms and accoutrements after an agonistic victory.

One of the Bessborough gems (Cat. No. 68).

605.—Intaglio on a nicolo. A combat between a warrior and an amazon. Roman work.

One of the Chesterfield gems (Bessb. Cat. No. 33 c).

606.—Intaglio on a yellow sard. A Thessalian horseman, distinguished by his hat. The horse has the sash of victory (tenia) depending from his head. The drawing is spirited, it is probably by a late Greek artist. The figure recalls one on coins of Larissa and on those of Alexander of Pheræ.

607.—Intaglio on a pale green plasma. A fallen archer is extracting a spear from his side, while he holds in his right hand a bow. Another warrior is defending him with spear and shield. The work is in fine shallow engraving in the Greek style; but the form of the shield is Roman, and the work belongs, probably, to the early Imperial times, when the plasma was beginning to come into vogue.

Figured in the "Marlborough Gems," Vol. i. No. 42.

608.—Intaglio on a sard, about $1\frac{1}{8}$ inch in height by $\frac{5}{8}$ ths of an inch in width. A warrior, nude, with his shield and armour by his side, stands in front of a horse, whose bridle he holds. Probably Greek work, early date.

It was in the Arundel Collection (Ar. Cat. Thec. E, No. 16).

Figured as Alexander and Bucephalus in the "Marlborough Gems," Vol. i. No. 45.

609.—Intaglio on a sard. Three warriors (the Horatii) in three-quarter length busts, full-faced; one of them carries a shield

with a gryphon killing a deer for a cognisance: the central figure has upon his breast-plate a head, perhaps of Medusa. It is good Roman work, deeply sunk.

Figured in the "Marlborough Gems," Vol. i. No. 41.
Purchased by the third Duke.

610.—Intaglio on a sard. A warrior on horseback, guided by Pallas. A late Roman work.

611.—Intaglio on a nicolo. A galley. Both the subject and the treatment are late Roman in character.

612.—Intaglio on a fine sardonyx, with a thick upper layer of sard, and an under layer of transparent bluish chalcedony. It represents a full-length nude figure, with the left arm extended, and the right drawn back to the ear, as if in the act of pulling an arrow, or perhaps a boxer about to deliver a blow: in the latter case it may represent Pollux. The head is somewhat after the type of Hercules. The gem is set in a beautiful enamelled mounting, with a white ground and coloured flowers. The work is fine.

An Arundel gem (Cat. Thec. E, No. 6).

613.—Intaglio on a fine sardonyx, with a rich brown upper layer on a white base, and a narrow intermediate yellowish layer. The same singular subject as the last.

614.—Intaglio on a large convex sardonyx, with a deep brown upper layer passing into a white under layer, representing a Greek horseman, with lance and circular buckler, riding at full speed.

615.—A large cameo on onyx, cut in an opaque white layer, and representing a warrior in bust to the left, with helmet and armour most elaborately ornamented. It is undercut, and in very high relief.

This gem came into the Bessborough Cabinet from the Medina Collection. It had before been in that of Lord Halifax. It passed for King Pyrrhus (Bessb. Cat. No. 38 M).

Figured in the "Marlborough Gems," Vol. ii. No. 7.

616.—Cameo on a small onyx, representing a cavalry combat; one standard having the letters S·P·Q·R. An elaborate little gem of the cinque-cento time.

617.—An intaglio on a large yellow paste. A Roman warrior riding down a foe. It is a subject frequent as a reverse on Imperial Roman coins, from Trajan to Probus, or even to Constantine.

From the Molinari Cabinet.

618.—Intaglio on a thin yellow sard, with a white rim reserved round it, or afterwards cemented on. It is a little microscopic subject of a warrior and a female shaking hands. It is scratched in with the point, and carries the signature L. S. of Louis Siries, a French engraver of the last century.

619.—Intaglio on a fine banded agate. Four figures; a man who is seated receives a person, behind whom stand two warriors. The work is in every way worthy of a master hand.

620.—Intaglio on a yellow paste. A triumphal procession.

620*a*.—Cameo on onyx; a minute gem, on which a bearded warrior stands between two female personages. On one hand is a trophy, on the other a youth sacrifices at an altar. It is probably a Roman work, referring to a victory.

An Arundel gem (Cat. Thec. A, No. 134).

620*b*.—Fragment of a large cameo on sardonyx. On the ground is a prostrate barbarian female figure, in an attitude of grief; another figure seems as though blowing a trumpet, while a horse bears a large German shield. The work is extremely fine, perhaps part of a subject representing the triumph of Drusus. The mourning figure, the herald, and the horse are rendered in a fine white layer, the rest in a pale brownish sard layer,

This was an Arundel gem (Ar. Cat. B, No. 47).
Figured in the "Marlborough Gems," Vol. i. No. 47.

4.—THE GAMES. THE THEATRE.

- 621.—Intaglio on a fine hyacinthine sardine. An athlete with the lettering :: :: :: OY, which may be read either as ΓΝΑΙΟΥ or ΓΗΛΙΟΥ: but the letters have been polished away till only the points remain. In the field is a tripod with a jar. It has been described as an athlete anointing himself. It may, however, be a representation of the subject of the Diadumenos of Polycletus, of which the statue in the British Museum is supposed to be a copy, and which represents an athlete binding a diadem round his head. Natter in his Catalogue calls it "un Berill d'une beauté achevée" (see No. 43).

It was from the Bessborough Collection (Cat. No. 36), and was formerly the property of Clement V., and afterwards successively in the cabinets of the Apostolo Zeno and of Stosch.

Figured in the "Marlborough Gems," Vol. i. No. 35, where the stone is described as a hyacinthine Sardine approaching the Hyacinth, called by the Italians Giacinto Guarnacino.

- 621a.—Intaglio on a yellowish sard. A copy of the last, possibly, by Natter's inimitable hand, even the polished down character of the surface and the lettering of the name being precisely copied. This gem is an admirable illustration of the way in which antique gems could be copied in the last century.

- 621b.—A cameo by Marchant, in white on black, on an onyx; also an admirable copy from the famous gem described in 621.

- 622.—Intaglio on a very fine ruby sard, nearly circular in form. A Discobolus with all the appearance of being good Greek work. The circular form of the gem may be itself in allusion to that of the disc.

One of the Medina gems (Bessb. Cat. No. 2 M).
Figured among Worlidge's Etchings.

- 623.—Intaglio on an oblong sard, slightly convex. A Discobolus, somewhat lengthy in the drawing; an early Roman work of Imperial time. Set in a finely enamelled seal, adorned with fleurs-de-lis.

- 624.—Intaglio on a red sard with a “chevron”-formed streak across it. A horse stands with a youth by him who reins him in. It is enclosed in the “Etruscan” border, and is rendered in the shallow manner and with the delicate *technique* of the early Greek style, while also the rein of the horse carries the bosses characteristic of the Greek bridle.

One of the Arundel gems (Cat. Thec. A, No. 63).
Figured among the Etchings of Worlidge.

- 625.—Intaglio on a cornelian. A small quadriga of Roman workmanship.

A Bessborough gem (Cat. No. 45).

- 626.—Intaglio on a banded agate. An actor in front of a mask on a Term, studying his part. It is Greco-Roman work.

A Bessborough gem (Cat. No. 62).

- 627.—Intaglio on a very fine oblong convex sard. A figure, apparently, of a comic actor carrying the hooked cane, his attribute. It is spiritedly drawn, and rather deeply cut; probably rather late Greek work. A gem in the Payne Knight Collection, British Museum, represents a similar subject.

From the Medina Collection (Bessb. Cat. No. 9 M).

5.—DOMESTIC AND PASTORAL OCCUPATIONS.

- 628.—An intaglio copy on cornelian of the famous signet of Michael Angelo, by Gio. Maria da Pescia, in the Bibliothèque Impériale at Paris.

✓

- 629.—Intaglio on a sard. A sculptor chiselling a bust: a star in the field, and also a Term with a palm branch, a wreath, and a vase. Perhaps a prize to a successful competitor. Greek or Greco-Roman work. At the back is the symbolic word **IXΘYC** directly written.

A Bessborough gem (Cat. No. 51).

630.—Intaglio on a little nicolo, representing two persons, perhaps children, rolling two large discs along the ground like the modern Italian nuzzuoli. It is good Roman work.

631.—Intaglio on a fine nicolo. A poulterer carrying on a pole over his shoulders a rabbit and a cock. A nice Roman gem.

632.—Intaglio on a very fine nicolo. Huntsman accompanied by a dog, carrying a rabbit on a pole. Late Roman work.

633.—Intaglio on a nicolo. Herdsman driving a cow. Roman work.

One of the Medina gems, termed by Natter Argus watching Io (Bessb. Cat. No. 8 M).

634.—Intaglio on a nicolo. A herdsman yoking a bull, having put a ladder against the animal in order to raise the yoke. Roman work.

635.—Cameo, or *intaglio rilevato*; a very large oval bloodstone, on which a girl is represented in the manner of Egyptian cameo or carvesque work, as though balancing the astragalus.

636.—Cameo on an onyx. A work of the late Renaissance period, in which a male and female figure are represented; the former seated, the latter apparently coming to him for protection. The figures and reserved rim are worked in a brown layer.

Arundel gem (Cat. Thec. C, No. 20).

637.—Intaglio on a sard. A Spinthriate subject.

One of the Medina gems (Cat. No. 11 M).

6.—*URNS, SOUVENIRS, &c.*

- 638.—Intaglio on a sard. An urn with a basket-work pattern, and two handles formed as of the head and neck of a bird. Roman work.

An Arundel gem (Cat. Thec. A, No. 72).

- 639.—Intaglio on a fine nicolo. A vase; by Marchant.

- 640.—Intaglio on a sard. Female head to the left, in a head-dress of the latter part of the second century; worked, with the direct inscription **ΕΥΠΟΡ ΑΙΑ ΠΩΤΙΑ**, "May you ever prosper, Potia."

- 641.—Intaglio on a bloodstone. A hand holding out a dead mouse. Work of the second century.

- 642.—Cameo on an onyx; with a device of the hand pinching an ear, and the direct circumscription **MNHMONEYE**. The device is left in a white layer on a black ground. It is a Roman work.

One of the Medina gems (Cat. No. 18 M).

- 643.—Cameo on an onyx. A hand twitching an ear, "*aurem vellit*," with the direct superscription **MNHMONEYE MOY THC ΚΑΛΗΣ ΨΥΧΗΣ ΕΥΤΥΧΙ ΕΩΦΡΟΝΙ**. "Remember me, your pretty love, good luck to you, Sophronios:" being a souvenir from a lady. Between the device and the lettering there runs a curious thong, as if articulated, with four knots; perhaps, as Mr. King suggests, the "*Heracleus nodus*," symbol of wedlock. The gem is cut in extremely flat relief and recalls in its manner the early Byzantine work. It is probably of the fourth century. The device is cut in a thin greenish layer, supported by a horny understratum.

- 644.—Cameo with an inscription, cut directly in a thin white layer of an onyx, with a black base. **ΕΥΤΥΧΙ ΒΕΡΟΝΙΚΗ**. "May you prosper, O Berenice" (or Veronica). Roman work.

IV.—CHRISTIAN AND MEDIÆVAL SUBJECTS.

- 645.—Intaglio on a fine Bohemian garnet cut *en cabochon*, representing St. Michael and Lucifer. It is a fine work of the Renaissance period.

One of the Arundel gems (Cat. Thec. C, No. 23).

- 646.—Cameo on an onyx.—The Madonna of the Assumption standing on the head of a winged angel, four similar angels' heads being arranged on each side of her; the Madonna's hands are clasped. Cut in a white layer in rather high relief on a bluish base. It is a work of the Renaissance, mounted in a rich gold setting of a vine stem carrying vine leaves.

One of the Arundel gems (Cat. Thec. C, No. 24).

- 647.—A minute cameo. A head cut in a white layer on a red base. An early Renaissance work, described by Natter as John the Baptist.

From the Bessborough Collection (Cat. No. 88).

- 648.—Three figures of saints, worked on a sard, the forms being left in the original colour of the stone, the rest being wrought in white by the action of an alkali on the surface. The figures have tints imparted to them by colours painted under the translucent stone. It was a fanciful mode of working in the sixteenth century.

- 649.—A representation, by a similar treatment of the surface of a red sard, of the entry of Christ into Jerusalem. It is a good composition with many figures.

- 650.—A shell cameo, slightly convex, representing the Three Kings (of Cologne); cut in pink layers of a shell. It is work of cinque-cento time. One of the heads is represented in darker layers than the rest, as representing Africa, and contrasted with the others representing Europe and Asia.

A Bessborough gem (Cat. No. 79).

V.—MASKS, CAPRICES, AND ANIMAL FORMS.

I.—MASKS.

- 651.—Intaglio on a cornelian. Three-quarter face comic mask, with the name KVINTIL. The name seems genuine, and probably recalls the Roman owner of the gem.

A Bessborough gem (Cat. No. 39).

- 652.—Intaglio on a bright-red jasper. Tragic and comic masks conjoined. A fine Roman work.

A Bessborough gem (Cat. No. 41).

- 653.—Intaglio on a most excellent nicolo. A comic bearded mask of fine and early workmanship.

A Bessborough gem (Cat. No. 63).

- 654.—Intaglio on a good nicolo. A Satyric mask with the lettering ΛΟΥΚΤΕΙ. The lettering is certainly genuine. It is a fine antique work, and was formerly in the Collection of Gorlæus: vide Dactyl. No. 506.

A Bessborough gem (Cat. No. 65).

- 655.—Intaglio on a sard. A full-faced mask of a Davus, or comic slave (the Buffoon). An excellent early Imperial work.

A Bessborough gem (Cat. No. 64).

- 656.—Intaglio on a sard. A Silenus mask in front face. Very fine work of early Imperial days.

One of the Chesterfield gems, termed by Natter a bust of Plato (Cat. No. 22 C).

- 657.—Intaglio on a mottled chalcedony. Small comic mask, perhaps representing the "old man" (the *iratus Chremes*, as Mr. King suggests). Spirited early Roman work.

One of the Medina gems (Cat. No. 6 M, termed a Nicolo).

- 658.—Intaglio on a nicolo. A small comic mask. Roman work.

A Medina gem (Cat. No. 26 M).

- 659.—Intaglio on a nicolo. A comic mask, of the time of the third century.

- 660.—Intaglio on a sard. Two masks, representing Socrates and Xantippe confronted. A very clever and minute work of the best Roman period.

A Medina gem (Bess. Cat. No. 17 M).

- 661.—Intaglio on a sard. Two masks conjoined; a Roman work.

A Medina gem (Cat. No. 15 M).

- 662.—Intaglio on a splendid blood sard. A beautiful caprice, representing a female head conjoined with two Silenus masks. Extremely fine Roman work.

One of the Arundel gems (Cat. Thec. A, No. 6).

- 663.—Intaglio on golden sard. A very beautiful mask of the Bearded Bacchus. Fine and somewhat early Greek workmanship.

An Arundel gem (Cat. Thec. A, No. 65).

- 664.—Intaglio on a fine sard. Three masks, resembling heads of Hercules, Apollo, and Bacchus, with the pedum beneath them. Fine early Roman work, set in a beautiful ring.

An Arundel gem (Cat. Thec. A, No. 4).

- 665.—Intaglio on a red sard. A deeply cut mask of a Cyclops, highly vigorous in its expression. Probably Roman work of the best Imperial time.

Figured among Worlidge's Etchings.

- 666.—Intaglio on a jasper. A mask and a wild boar's head conjugated opposite ways. Under them are written the letters **ΘΙΕ**, perhaps a play on a word of which the design forms part.
- 667.—Intaglio on a minute *cabochon* garnet. An "aged" mask.
- 668.—Intaglio on a banded agate cut *en cabochon*. It is a tragic mask of fine Roman workmanship.
- 669.—Intaglio on a yellow sard. A mask like a clown's head, with the mouth formed of a scallop shell: probably representing a fountain.
- 670.—Cameo on a splendid blood-red sard. A fine mask, nearly full-face; probably antique.
- 671.—Intaglio on a banded agate, with a group of four masks and the name **HELENA** across the gem.
A Bessborough gem (Cat. No. 3 c).
- 672.—Intaglio on a mottled green and yellow jasper. Three conjoined masks.
One of the Chesterfield gems (Cat. No. 44 c).
- 673.—Cameo on a sard. A Satyric mask in high relief.
A Bessborough gem. Natter (Cat. No. 38) suggests that the eyes were once represented in metal; or, more probably, they contained precious stones that have been removed.
- 674.—Cameo on yellow sard. A comic mask of second century workmanship.
A Bessborough gem (Cat. No. 40).
- 675.—Cameo on a white onyx. A small comic mask, probably of Roman workmanship.

676.—A minute cameo on onyx, representing a spirited little mask rendered in a red stratum ; the beard being done in a white layer on a dark ground.

One of the Medina gems (Cat. No. 24 M).

677.—Cameo on sardonyx. A mask cut on a red stratum, the beard being rendered in a white layer on a dark ground, into which the eyes and mouth are cut down. A clever Roman work.

A Medina gem (Cat. No. 26 M).

678.—Cameo on an onyx. A Bacchic mask, in which the crown of the head is fractured. An antique work in a white layer on a yellowish base.

679.—Cameo on a chert-like jasper, 1 inch by $\frac{7}{8}$ ths ; a stone that occasionally occurs with fine antique work. A front-faced Bacchic mask, in rather low relief. It is a spirited and undoubtedly antique work.

680.—Cameo on an onyx. A mask as of a youthful Bacchus ; over each brow a little spot of red cornelian represents the corymbi. It is a Roman work, cut in a white layer on a red cornelian base.

681.—Cameo on an onyx. Silenus mask, in front-face : a head bound with a fillet with two corymbi. It is an excellent Roman work in flat relief, cut in a white layer on a dark-grey base.

682.—Cameo on an onyx. A mask in very high relief.

683.—Cameo ; a front-face mask.

2.—GRYLLI, CAPRICES, &c.

684.—Intaglio on a nicolo. A gryllus, representing a bald Silenus head united at the back with a goat's head. A good Roman work.

One of the Bessborough gems (Cat. No. 67).

- 685.—Intaglio on jasper, beautifully set. A caprice, in which a Cupid rides a horse, of which only the head and neck are equine, the body being formed of a ram's head eating an ear of corn; the chest is formed by a mask with a projection from the chin, which supports a goat that is disputing with the horse for a wisp of hay; below it is a serpent. The lower part of the design is formed of an eagle tearing a hare, as on the coins of Agrigentum.

This elaborate caprice was one of the Chesterfield gems (Cat. No. 36 c).

- 686.—Intaglio on a splendid blood sard. A gryllus, in which a peacock and a ram's head are combined with an elephant's head, a serpent, and a Silenus mask. Round it are the letters, ANICE. T. P. S. Work of late Roman time.

One of the Medina gems (Cat. No. 12 M). It was published by Berioni at Rome.

- 687.—Intaglio on a jasper, carrying a gryllus representing a horse's head and neck, a mask, &c., on cocks' legs. Roman work.

An Arundel gem (Cat. Thec. A, No. 34).

- 688.—Intaglio on a fine nicolo. A gryllus representing an elephant's head ingeniously combined with two masks. A pretty caprice of very nice Roman work.

An Arundel gem (Cat. Thec. A, No. 66).

- 689.—Intaglio on a cornelian. A goat, a horse, and a boar united to form a gryllus. A good example of Roman work.

- 690.—Intaglio on a beryl. A head of Jupiter, perhaps of Jupiter Ammon, united to a ram's head, and with a curved neck over it somewhat like the Egyptian Vulture head-dress; in the beak of the bird's head is a small branch, perhaps of olive. The whole caprice is borne upon a pair of cock's legs. A work of a good period.

- 691.—Intaglio on a sard. A Siren: a beautifully cut gem.

One of the Bessborough gems (Cat. No. 108).

3.—ANIMAL FORMS.

692.—Intaglio on a sard. A ram, or Aries as an astronomical symbol, the fleece being burnt white by an artificial process. It is Roman work.

693.—Intaglio on an onyx, cut *en cabochon*. A goat browsing on a large ear of corn is engraved in the top layer, of a coral-red colour. The work is of the ordinary Roman type.

694.—Cameo on a very small onyx of two goats, cut in an upper white layer.

One of the Bessborough gems (Cat. No. 49).

695.—Intaglio on a yellowish sard. A sow: very good work by Marchant.

696.—Intaglio on a banded sard. A bull; a crescent in the field. A nicely executed Roman gem, set in a most handsome ring of the last century, ornamented with twisted vines.

An Arundel gem (Cat. Thec. A, No. 84).

697.—Intaglio on a good sard. A bull, represented, by a Roman artist, in the position of the bull on the coins of Thurium.

698.—Intaglio on a fine golden sard. Four cows; three are standing and one lying down. The gem has the appearance of a work by a good Roman artist.

An Arundel gem (Cat. Thec. A, No. 70).

699.—Intaglio on a transparent chalcedony. A cow, in late Roman work.

Perhaps the Arundel gem (Cat. Thec. A, 69).

700.—Intaglio on a sard. A cow and calf, of good antique workmanship.

701.—Intaglio on a cornelian. A horse or ass.

Possibly the Arundel gem (Cat. Thec. A, No. 98).

702.—Cameo on an onyx, slightly convex. Two horses; one drinks and the other stands by him. The forms are drawn in beautiful proportion, and it is a work probably by a Greek hand and of high merit.

One of the Arundel gems (Cat. Thec. A., No. 135).

703.—A glass paste copy of the above.

704.—Cameo in an onyx. A chestnut horse, represented in his natural colour in an upper layer of the stone, on a dark base layer. The horse is biting at a fetter. A work, from the treatment of its anatomical detail, attributable to the second century.

705.—Cameo on an onyx. An elephant trampling on a long and large fish, which he is goring with his tusks. It is a work remarkable for its spirited character and correct design. Mr. King has ingeniously suggested that it alludes to the fabled combats between elephants and monstrous eels in Indian rivers, recorded by Ctesias.

706.—Cameo on sardonyx. An animal, perhaps a lynx. Cut in a white layer on a brownish-red base. Very nice early antique work.

Arundel gem (Ar. Cat. Thec. A, 143).

707.—Cameo, of a poodle or lap-dog. Perhaps Roman.

708.—A cameo, apparently representing two dogs wearing comic masks, and probably a Roman work.

709.—Intaglio on a nicolo, representing a fox, in Roman work.

An Arundel gem (Cat. Thec. A, No. 68).

710.—Cameo on a paste in imitation of an onyx. A dog, or perhaps a wolf, lying down, seen from above. Cut in a white layer, by perhaps a Roman hand.

711.—Cameo on an onyx. An animal like a panther; cut in a tawny upper layer with a mottled black jasper base; the animal is also mottled with spots.

An Arundel gem (Cat. Thec. C, No. 22), formerly united to the gem No. 718.

712.—Cameo on mottled jasper. A panther couchant, seen from above; cut in a brown upper layer mottled with spots, the base being a jasper, reddish and grey. It is set in a ring with brilliants.

713.—Intaglio on a fine almandine garnet. A lion seen in front-face and somewhat foreshortened; his paw on the head of a stag. A dog behind the lion is skulking off, baying. The work is remarkably bold.

This garnet, No. 57 in Natter's Catalogue, was one of the Bessborough gems. In his *Traité*, Natter describes and figures (No. xvii.) a similar but less complex gem—a fragment on amethyst—in Lord Carlisle's Collection.

714.—Intaglio on a fine plasma. A lion passant, with his foot on a bull's head. A Roman work, symbolical probably of the sun.

715.—Intaglio on a nicolo. A sleeping lion; a well-modelled Roman work.

716.—Cameo on a sardonyx. A very fine cameo of a lion preying on a bull. The lion is in a rich brown upper layer in rather high relief. The bull is rendered in a flat manner in order to take advantage of a thin white layer; the base is dark. The stone has been pierced lengthways by a hole, and another goes through the face of the gem, where a third has also been begun. The work has all the character of genuine antiquity.

Purchased for 50*l.* by the third Duke.

717.—A cameo in bold relief, in cat's-eye, representing a lion's head; the chatoyance of the material giving a remarkable life to a work which is otherwise tame. It is by a cinque-cento hand, and is set in a pretty frame formed of golden loops.

718.—Cameo on sardonyx. A lion passant, his tail curled under the hind leg. This spirited work is cut in a rich brown sard upper layer, with an under layer of white. It is set in a heavy gold mounting, carefully chiselled on the back in the seventeenth century, and similar to that of No. 711. The work is undercut, and like the panther, No. 711, formerly attached to it: it is probably of sixteenth century workmanship.

It was in the Arundel Collection (Cat. Thec. C, No. 22).

719.—Cameo on a jasper-onyx. A lion passant, cut in a tawny brown upper layer supported by a black base. A delicately finished work of the last century.

720.—Intaglio on a sard. Three eagles standing upon three altars.

An Arundel gem (Cat. Thec. A, No. 97).

721.—Intaglio on an onyx. An eagle standing on an altar. Work of the second century: cut in a white layer with a black base, and set as a seal with enamelled flowers.

An Arundel gem (Cat. Thec. A, No. 71).

722.—Cameo on an onyx. An eagle and a serpent, on the reverse of No. 586, with the motto "Nihil est quod non tolleret qui perfecte diligit." Beautiful cinque-cento work.

(Bessb. Cat. No. 12.)

723.—Intaglio on a chalcedony. A peacock standing on a basket, a raven standing on a cornucopia, and a cock between them. A Roman work.

An Arundel gem (Cat. Thec. A, No. 94).

724.—Intaglio on a nicolo. Representation in Roman work of a peacock and a cornucopia.

An Arundel gem (Cat. Thec. A, No. 96).

- 725.—Intaglio on a nicolo. A cock with a wreath in his bill. With the word VIGIL written forwards in the exergue.
An Arundel gem (Cat. Thec. A, No. 93).
- 726.—Intaglio on a sard. An owl standing on a branch. A fine work.
A Bessborough gem (Cat. No. 93).
- 727.—Cameo on an onyx. A quail, as if fighting, in a red layer on a white ground.
A Bessborough gem (Cat. No. 83).
- 728.—Intaglio on a Siriam garnet. A frog. Fine Roman work.
A Bessborough gem Cat. (No. 87).
- 729.—Intaglio on a sard. A cicada perched on a caduceus. A delicately worked Roman gem.
- 730.—Intaglio on a green jasper, with red bands. A scorpion.
An Arundel gem (Cat. Thec. A, No. 67).
- 731.—Intaglio on a fine almandine garnet, cut *en cabochon*. A very fine Roman gem, representing a spider in its web.
One of the Medina gems (Cat. No. 48 M).
- 732.—Cameo on sardonyx. The *Œstrus*, or horse-fly, most perfectly represented, of the natural size and colour, in a translucent brown layer, supported by a reddish under layer. It is magnificent work of the finest Roman period.
A Medina gem (Cat. No. 27 M).
- 733.—Cameo on an onyx. A four-winged scarab of Romano-Egyptian work. Cut in a pale brownish layer on a white base.
- 734.—Intaglio on a fine blue convex aquamarine. A Hippocampus. Beautiful antique work, possibly cut by a Greek hand.
- 735.—Cameo on an onyx. A Hippocampus cut in a whitish layer with a black base; in its original gold setting. The work is certainly antique.
A Bessborough gem (Cat. No. 30).

736.—Cameo on an onyx. A Gryphon in a white layer with a brownish base. It is nice Roman work.

A Bessborough gem (Cat. No. 82).

737.—Cameo on an onyx. A nondescript animal, the face and different parts being rendered in differently coloured layers of the stone. It is a conceit of the early Renaissance period.

738.—Intaglio on an onyx. Capricorn and rudder. The signet probably of a sailor.

An Arundel gem (Cat. Thec. A, No. 100).

739.—Intaglio on a banded agate. A dolphin and rudder

An Arundel gem (Cat. Thec. A, No. 101).

THE

CHINESE REPOSITORY.

VOL. X.—MARCH, 1841.—No. 3.

ART. I. *Chronology of the Chinese; their era and mode of reckoning by cycles, with a complete series of their successive dynasties and sovereigns.*

CHRONOLOGY is so intimately connected with the record of historical events, so essential to the proper arrangement of facts, that the study of the latter cannot be pursued with pleasure, without some attention to the former. Without chronology, history will be dark and confused, and its study devoid of the advantages it would otherwise possess. Waving here all questions respecting the accuracy of the Chinese mode of computing time, it will suffice for our present purpose, if we can lay before our readers a concise account of their cycle, with complete series of their successive dynasties and sovereigns.

For the cycle of sixty years, which the Chinese call 花甲子 *hwa keä tsze*, they acknowledge themselves indebted to 大撓 *Ta Naou*, or Naou the Great, one of the ministers of *Hwang te*, or the Yellow emperor. By command of his sovereign, in the sixty-first year of his reign, Naou the Great, taking the 十干 *sheih kan*, or ten horary characters, 甲乙丙丁戊己庚辛壬癸 *keä, yeih, ping, ting, mow, ke, kang, sin, jin, kwei*, and together with them the 十二支 *sheih urh che*, twelve other horary characters, 子丑寅卯辰巳午未申酉戌亥 *tsze, chow, yin, maou, shin, sze, woo, we, shin, yew, seuh, hae*, he formed this cycle. The *sheih kan* have been called the 'ten stems,' and the *sheih urh che*, the 'twelve branches.' Naou, commencing with

TABLE OF THE CHINESE CYCLE OF SIXTY YEARS, OR HWA KEA TSZE.

1744	1804	1745	1805	1746	1806	1747	1807	1748	1808	1749	1809	1750	1810	1751	1811	1752	1812	1753	1813
甲	乙	丙	丁	戊	己	庚	辛	壬	癸	甲	乙	丙	丁	戊	己	庚	辛	壬	癸
子	丑	寅	卯	辰	巳	午	未	申	酉	戌	亥	子	丑	寅	卯	辰	巳	午	未
1754	1814	1755	1815	1756	1816	1757	1817	1758	1818	1759	1819	1760	1820	1761	1821	1762	1822	1763	1823
甲	乙	丙	丁	戊	己	庚	辛	壬	癸	甲	乙	丙	丁	戊	己	庚	辛	壬	癸
戌	亥	子	丑	寅	卯	辰	巳	午	未	申	酉	戌	亥	子	丑	寅	卯	辰	巳
1764	1824	1765	1825	1766	1826	1767	1827	1768	1828	1769	1829	1770	1830	1771	1831	1772	1832	1773	1833
甲	乙	丙	丁	戊	己	庚	辛	壬	癸	甲	乙	丙	丁	戊	己	庚	辛	壬	癸
申	酉	戌	亥	子	丑	寅	卯	辰	巳	午	未	申	酉	戌	亥	子	丑	寅	卯
1774	1834	1775	1835	1776	1836	1777	1837	1778	1838	1779	1839	1780	1840	1781	1841	1782	1842	1783	1843
甲	乙	丙	丁	戊	己	庚	辛	壬	癸	甲	乙	丙	丁	戊	己	庚	辛	壬	癸
午	未	申	酉	戌	亥	子	丑	寅	卯	辰	巳	午	未	申	酉	戌	亥	子	丑
1784	1844	1785	1845	1786	1846	1787	1847	1788	1848	1789	1849	1790	1850	1791	1851	1792	1852	1793	1853
甲	乙	丙	丁	戊	己	庚	辛	壬	癸	甲	乙	丙	丁	戊	己	庚	辛	壬	癸
辰	巳	午	未	申	酉	戌	亥	子	丑	寅	卯	辰	巳	午	未	申	酉	戌	亥
1794	1854	1795	1855	1796	1856	1797	1857	1798	1858	1799	1859	1800	1860	1801	1861	1802	1862	1803	1863
甲	乙	丙	丁	戊	己	庚	辛	壬	癸	甲	乙	丙	丁	戊	己	庚	辛	壬	癸
寅	卯	辰	巳	午	未	申	酉	戌	亥	子	丑	寅	卯	辰	巳	午	未	申	酉

the first of the stems and the first of the branches, formed couplets, and by repeating the first series *six*, and the second *five* times, framed the cycle—a tabular form of which stands on the opposite page. This being completed, was, according to tradition, immediately adopted by the emperor, and the 61st year of his reign thus became the first year of the first cycle,—seventy-four of which, making 4440 years, were completed A. D. 1803. The present year 1841 is the 38th year of the 75th cycle; it is called 辛丑 *sin chow*.

Besides the mode of indicating time by the cycle, the Chinese date from the commencement of each successive monarch; thus the first day of the present month of March they write according to their calendar, thus, 道光二十一年二月初九日, Taoukwang, 21st year, 2d month, 9th day.

We now proceed to give, in their order, the names of the several dynasties with the titles of the sovereigns in each.

I. THE THREE AUGUST SOVEREIGNS;

1. 三皇紀 SAN HWANG KE.

1. 盤古 Pwan koo, the first on earth.
2. 天皇 Teën hwang, the celestial sovereign.
3. 地皇 Te hwang, the terrestrial sovereign.
4. 人皇 Jin hwang, the human sovereign.
5. 有巢 Yew chaou.
6. 燧人 Suy jin.

The 2d, 3d, and 4th, in this series, are generally considered, by way of eminence, as the *three* sovereigns. For an explanation of *Pwankoo*, see page 49; for the meaning of the imperial and royal titles, see volume II., page 309.

This period, even by the Chinese, is regarded as wholly mythological. After the separation of the heavens from the earth, Pwankoo was the first that appeared in the world. Teën hwang is sometimes regarded as a line of sovereigns, thirteen in number, reigning 18,000 years. Te hwang is another line, eleven in number, reigning 18,000 years; and Jin hwang, a third, nine in number, reigning 45,600 years.

2. 五帝紀 WOO TE KE.

Names of the Sovereign.	Cotemporary Chinese Events.
1. 伏羲 Fuhhe.	Fishing, grazing, &c., instituted. Agriculture commenced. Calendar adopted.
2. 農神 Shinnung.	
3. 黃帝 Hwang te.	
4. 少昊 Shaouhaou.	
5. 顓頊 Chuenheuh.	
6. 嚳 Kuh.	Destruction by a deluge, 洪水 爲患 <i>hung shiway wei hwan.</i>
7. 堯 Yaou.	
8. 舜 Shun.	

Fuhhe, Shinnung, Hwang te, Yaou, and Shun are regarded, by most historians, as the *five* sovereigns. During this period, from 2852 B. C. to 2204, very little can be ascertained concerning the persons who then lived, or the events that occurred; in Chinese history, a few particulars are recorded, handed down by tradition. They are worthy of notice, chiefly because they are so frequently referred to by the Chinese in all their writings.

The capital of Fuhhe is reputed to have been situated on the southern bank of the Yellow river, in the province of Honan, near the present provincial capital *Kaefung foo*, lat. 34° 52' 5" N., long. 1° 55' 30" W., from Peking.

Shinnung, the Divine Husbandman, known also as *Yen te Shinnung*, is chiefly renowned for his attention to agriculture.

To Hwangte credit is given for several useful inventions, of which that of the cycle is the most notable. The honor of inventing letters, the calendar, &c., are claimed for him and his principal ministers. He was born in *Kaefung* the ancient capital.

Of Shaouhaou called also Shaouhaou Kinteën, of Chuenheuh called also Chuenheuh Kaouyang, and of Kuh called also Kuh Kaousin, little comparatively is recorded.

Of Yaou and Shun, volumes have been written; they are by the Chinese even to this day regarded as the illustrious patterns of all that is good in everything.

2. THE FIVE SOVEREIGNS.

No.	Length of Reign.	B. C.	Number and Year of Cycle.	Cotemporary Events.
1.	115	2852		THE CREATION 4000, or according to Hales 5411 B. C.
2.	140	2737		Adam dies, aged 930 years, 3070.
3.	100	2697	Cycle begins.	Noah born 2944.
4.	84	2597	: 41	
5.	78	2513	2 : 05	
6.	78	2435	3 : 22	The universal deluge 2344, or according to Hales 3155.
7.	102	2357	4 : 49	The tower of Babel commenced, 2230.
8.	50	2255	6 : 23	The Assyrian and Egyptian empires commenced, about 2229.

The numbers of sovereigns in each successive dynasty, given on the right hand page, in the first column, correspond to the same numbers on the opposite or left hand page.

The *cycle era* is that of the Chinese, it begins with the 61st year in the reign of Hwang te, who occupied the throne 100 years, consequently his successor's reign commenced in the 41st year of the 1st cycle, marked :41, the next reign, in succession, commenced on the 5th year of the 3d cycle, and is marked 2:05; and so on of the rest, as indicated in the fourth column of figures. Thus 2:05 shows *two* complete cycles and *five* odd years, or a total 125—which number, 125 is the year in which Chuenheuh's reign began. In like manner 6:23 indicates *six* complete cycles and *twenty-three* odd years, or a total 383 years, this number 383 being the first year of Shun's reign, dating from the 61st of Hwang te, which is adopted as the commencement of the Chinese era.

A few *cotemporary events*, on the remaining part of the page, are selected from Lempriere and Calmet; (the former following Dr. Blair's chronology,) unless it be otherwise stated.

The Chinese names are copied from the Kang Keen E Che; and the Chinese chronology is selected from a native work, called the

三元甲子 *San yuen keä tszé.*

3. 夏紀 HEA KE.

Names of the Sovereign.	With cotemporary Chinese Events.
1. 大禹	Ta Yu.
2. 帝啓	Te Ke.
3. 太康	Tae Kang.
4. 仲康	Chung Kang.
5. 帝相	Te Seäng.
6. 少康	Shaou Kang.
7. 帝杼	Te Choo.
8. 帝槐	Te Hwae.
9. 帝芒	Te Mang.
10. 帝泄	Te Seë.
11. 帝不降	Te Puhkeäng.
12. 帝扃	Te Keung.
13. 帝廑	Te Kin.
14. 帝孔甲	Te Kungkeä.
15. 帝皐	Te Kaou.
16. 帝發	Te Fä.
17. 桀癸	Keë Kwei.

This dynasty, commencing B. C. 2205 and terminating 1767, occupied the throne 439 years, the records of which are brief and of doubtful authenticity. Of all the seventeen emperors, the first, Ta Yu, or Yu the Great, was the most celebrated for his virtues; the last, Keë Kwei, was the most notorious for his vices. Of the other monarchs of this family, little is recorded besides their names, and these read like mere chronological characters.

3. THE HEA DYNASTY.

No.	Reign.	B. C.	Year of Cycle.	Cotemporary Events.
1.	8	2205	7 : 13	Division of the earth, 2200 ; Gen. xi. 18.
2.	9	2197	7 : 21	
3.	29	2188	7 : 30	
4.	13	2159	7 : 59	
5.	28	2146	8 : 12	
6.	61	2118	8 : 40	The kingdom of Sicyon established, 2089, and the first pyramid built
7.	17	2057	9 : 41	
8.	26	2040	8 : 58	
9.	18	2014	10 : 24	
10.	16	1996	10 : 42	Abraham born 1992.
11.	59	1980	10 : 58	
12.	21	1921	11 : 57	Abraham goes into Egypt, 1916.
13.	21	1900	12 : 18	
14.	31	1879	12 : 39	
15.	11	1848	13 : 10	Kingdom of Argos founded 1856.
16.	19	1837	13 : 21	Memnon, the Egyptian invents letters, 1822.
17.	52	1818	13 : 40	

Dating the commencement of the building of Babel from about the year 2230, and presuming that the dispersion, which soon followed, drove mankind eastward to the Yellow river, it is possible, and perhaps probable, that Yu was the founder of the Chinese empire. The allusion to his draining off the waters of a deluge seems to support this supposition. All the records extant, regarding this dynasty, are of very doubtful authenticity.

4. 商紀 SHANG KE.

Names of the Sovereign.	With cotemporary Chinese Events.
1. 成湯	Chingtang.
2. 太甲	Taekeä.
3. 沃丁	Wuhting.
4. 太庚	Taekang.
5. 小甲	Seaoukeä.
6. 雍己	Yungke.
7. 太戊	Taemow.
8. 仲丁	Chungting.
9. 外壬	Waejin.
10. 河亶甲	Hotankeä.
11. 祖乙	Tsooyeih.
12. 祖辛	Toosin.
13. 沃甲	Wuhkeä.
14. 祖丁	Tsooting.

Seven years of great drought,
大旱七年 *ta han tseih neen*.

The emperor then 禱于桑
林 *taou yu sang lin* prayed in a
grove of mulberries: he prayed,
saying 無以予一人之
不敏傷民之命 *Woo, e
yu yeih jin che puh min, shang
min che ming*, do not, on account
of the negligence of Ourselves, de-
stroy the lives of the people.

With regard to his own conduct
in six particulars he blamed him-
self, 言未已大雨 *yen we
e, ta yu*, his words were not end-
ed, when the rain descended co-
piously.

In the 25th year of the 16th cy-
cle (B. C. 1713), 伊尹夢 *E Yin
hung*, E Yin died, loaded with
honors. "In ancient or modern
times, no one has ever used power
better than E Yin, nor any dis-
coursed of it better than Mencius."

This dynasty reigned 644 years, the throne being occupied in the meantime by twenty-eight sovereigns in succession.

The first emperor of this line is reputed to have been a very pious, devout, discreet, and humane prince, distinguished by the worship and honor which he paid to *Shang Te*, the Supreme Ruler. In the chronological table before us, his name first appears B. C. 1783, seventeen years before he ascended the throne. He was a descendant of Hwang te, and saw with grief and indignation the abuses that prevailed at court and throughout the empire. Some of the ministers of state were beheaded, others fled, and found a safe retreat at his residence. Among these, was the renowned *E Yin*. This minister

3. THE SHANG DYNASTY.

No.	Reign.	B. C.	Year of Cycle.	Cotemporary Events.
1.	13	1766	14:32	The deluge of Ogyges in Attica, 1764.
2.	33	1753	14:45	Joseph born 1741.
3.	29	1720	15:18	The shepherds, expelled from Egypt, settle in Palestine, 1714.
4.	25	1691	15:47	The seven years of famine begin in Egypt, 1704.
5.	17	1666	16:12	
6.	12	1649	16:29	Joseph dies, aged 110 years, 1631.
7.	75	1637	16:41	Moses born, 1571, according to Blair.
8.	13	1562	17:56	The kingdom of Athens begun under Cecrops, who came from Egypt with a colony of Saïtes, 1556.
9.	15	1549	18:09	Scamander migrates from Crete, and begins the kingdom of Troy, 1546.
10.	9	1534	18:24	
11.	19	1525	18:33	The deluge of Deucalion in Thessaly 1503.
12.	16	1506	18:52	Cadmus comes into Greece, and builds the citadel of Thebes, 1493.
13.	25	1490	19:08	
14.	32	1465	19:33	The ten plagues inflicted by Jehovah on the Egyptians, begin 1887.

again and again remonstrated with his degenerate sovereign, but always in vain. At last he advised Chingtang to assume the reins of government; in this counsel, he was joined by many other high officers. With great reluctance, he yielded to their solicitations, and took the throne, 1766. Upon the fall of the Heä dynasty, two suns were seen fighting in the firmament, the stars lost their brightness, mountains were precipitated, and the earth quaked! So deeply did all nature sympathize with the suffering state.

The wars which broke out during this dynasty were numerous; nearly every succession was followed by a state of anarchy. The droughts, famines, and other calamities which occurred, were likewise frequent, and were attended by dreadful omens and fearful sights. Now and then were found a few who respected virtue and

4. 商紀 SHANG KE (Continued).

Names of the Sovereigns.	Cotemporary Chinese Events.
15. 南庚 Nankäng.	The seventeenth emperor of this dynasty, Pwankäng,—having removed his capital to Yin, 改國號曰殷 <i>kae kwö haou, yuë yin</i> ,—changed the name of the nation, and called it Yin.
16. 陽甲 Yangkeä.	
17. 盤庚 Pwankäng.	The conduct of the twenty-fifth emperor is most notable: the historian thus describes it:
18. 小辛 Seaousin.	
19. 小乙 Seaouyeih.	武乙無道爲偶人謂 之天神與之博令人 爲行天神不勝乃 辱之
20. 武丁 Wooting.	
21. 祖庚 Tsookäng.	
22. 祖甲 Tsookeä.	
23. 廩辛 Linsin.	Wooyeih, devoid of reason, made images, called them gods, and gambled with them; having ordered a man to play for them; the gods, being unable to win, he disgraced them.
24. 庚丁 Kängting.	
25. 武乙 Wooyeih.	妲己 <i>Tanke</i> , the infamous female companion of Chowsin.
26. 太丁 Taeting.	
27. 帝乙 Teyeih.	
28. 紂辛 Chowsin.	

truth, and acted the part of good men; but the great mass of the people were vicious and miserable in the extreme.

Of the rulers none could be more wicked than Wooyeih. Having made his images of clay in the shape of human beings, dignified them with the name of gods, overcome them at gambling, and set them aside in disgrace, he then, in order to complete his folly, made leathern bags and filled them with blood and sent them up into the air, exclaiming, when his arrows hit them and the blood poured down, I have shot heaven—i. e. I have killed the gods of heaven. Afterwards, when abroad hunting, he was suddenly overtaken by a storm and killed by a thunder-bolt. This is the first instance of idolatry recorded in the Kang Keën E Che.

4. THE SHANG DYNASTY.

No.	Reign.	B. C.	Year of Cycle.	Cotemporary Events.
15	25	1433	20 : 05	Servitude of the Israelites in Egypt, under Cushan-Rishathaim, king of Mesopotamia, eight years, 1409.
16	7	1408	20 : 30	
17	28	1401	20 : 37	Othniel delivers them, 1401.
18	20	1373	21 : 05	The Eleusinian mysteries introduced at Athens by Eumolpus, 1356.
19	28	1352	21 : 26	
20	59	1324	21 : 54	Servitude of the Israelites renewed, 1339 and 1321.
21	7	1265	22 : 53	The Argonautic expedition, 1263.
22	33	1258	22 : 60	Gideon delivers Israel, and governs them during nine years, commencing 1241.
23	6	1225	23 : 33	
24	21	1219	23 : 39	The Theban war of the seven heroes against Eteocles, 1225.
25	4	1198	23 : 60	Æneas sails to Italy, 1184.
26	3	1194	24 : 04	The city of Troy taken, 1184. Samuel born, 1151.
27	37	1191	24 : 07	
28	32	1154	24 : 44	Samson marries at Timnath 1133, and 20 years afterwards kills himself under the ruins of the temple of Dagon.

The last of this line of emperors was also remarkable for his crimes and his follies. He was proud, cruel, and debauched. Possessed of great strength and good natural abilities, he abandoned himself to every species of vice, and to the most dreadful cruelties. In every thing that was base and wicked, he found a fit companion in the infamous female slave Tanke. "They collected a vast concourse of people devoted to pleasure and dissipation; they had made for them a lake of wine, and surrounded it with meat suspended on trees; to this banquet naked men and women resorted, and passed long nights in drunkenness and debauchery. Profligacy to this extent is more than the common sense of mankind, in the worst of times can approve. The king and court fell into contempt." Most horrible crimes and punishment followed.

5. 周紀 CHOW KE.

Names of the Sovereigns.	Cotemporary Chinese Events.
<ol style="list-style-type: none"> 1. 武王 Woo wang. 2. 成王 Ching wang. 3. 康王 Kang wang. 4. 昭王 Chaou wang. 5. 穆王 Mō wang. 6. 共王 Kung wang. 7. 懿王 E wang. 8. 孝王 Heaou wang. 9. 夷王 E wang. 10. 厲王 Le wang. 11. 宣王 Seuén wang. 12. 幽王 Yew wang. 13. 平王 Ping wang. 14. 桓王 Hwan wang. 15. 莊王 Chwang wang. 16. 釐王 Le wang. 17. 惠王 Hwuy wang. 	<p>With this line of emperors, posthumous titles commenced; and from their being inscribed on tablets deposited in temples, they were called 廟號 <i>meaou haou</i>, or temple titles. That of Woo wang is thus explained, 諡法克定禍亂曰武 <i>she fā, kěih ting ho lwan, yuě woo</i>, according to the rules for posthumous titles, one able to settle the calamitous disorders is called <i>martial</i>.</p> <p>周公作指南車 <i>Chow kung tsō che nan chay</i>, the duke of Chow made the compass, about 1112.</p> <p>馬化人 <i>ma fa jin</i>, a horse transformed into a man.</p> <p>川竭山崩 <i>chuen keě, shan pāng</i>, rivers became dry and mountains fell.</p> <p>星隕如雨 <i>sing yun joo yu</i>, stars fell like rain.</p> <p>(Falling rocks and stars appear to have been very frequent in these early times.)</p>

Amidst all the cruel and shameful abominations that marked the close of the Shang dynasty, a few able and virtuous men were conspicuous; among these, the members of the Chow family were chief. Wān wang 'the king of letters,' or civil king as he has sometimes been called,—was born about the year 1231 B. C., and in the reign of Taeting was raised to the rank of prime minister. He was a ta-

5. THE CHOW DYNASTY.

No.	Reign.	B. C.	Year of Cycle.	Cotemporary Events.
1	7	1122	25 : 16	The ark taken by the Philistines, 1112.
2	37	1115	25 : 23	Saul made king over Israel, 1095.
3	26	1078	25 : 60	The kingdom of Athens ends in the death of Codrus, 1070.
4	51	1052	26 : 26	The migration of the Ionian colonies from Greece, and their settlement in Asia Minor, 1044.
5	55	1001	27 : 17	The temple of Solomon finished, 1000.
6	12	946	28 : 12	Visit of the queen of Sheba, 988.
7	25	934	28 : 24	Solomon dies, 971.
8	15	909	28 : 49	Homer and Hesiod flourished, according to the Marbles, about 907.
9	16	894	29 : 04	Elijah the prophet taken up into heaven about 892.
10	51	878	29 : 20	Lycurgus establishes his laws ; the Olympic games restored about 884.
11	46	827	30 : 11	Carthage built by Dido, 869.
12	11	781	30 : 57	Fall of the Assyrian empire, 820.
13	51	770	31 : 08	Kingdom of Macedonia founded, 814.
14	23	719	31 : 59	Kingdom of Lydia begins, 797.
15	15	696	32 : 22	Isaiah begins to prophesy, 757. Rome built, 753.
16	5	681	32 : 37	End of the kingdom of Israel, 717.
17	25	676	32 : 42	Draco establishes his laws at Athens, 623.

lented and upright man, and for his fidelity was thrown into prison, where he completed the *Yei* King, or *Book of Changes*. From his incarceration he is said to have been liberated by the influence of his son *Woo wang*—the first monarch of the *Chow* dynasty ; grieved at the imprisonment of his father, the son sent to the emperor a beautiful lady, with whom he was charmed, and by whose influence the liberation of the minister was effected. *Wan wang* is celebrated for erudition, and for the good counsels which he gave to those who were in authority.

5. CHOW KE 周紀 (Continued).

Names of the Sovereigns.	With cotemporary Chinese Events.
18 襄王 Seäng wang.	<p>石隕 <i>sheih yun</i>, stones fell from heaven; these were probably meteoric stones.</p> <p>春秋 <i>Chun Tsew</i>, or Spring and Autumn Annals, written by Confucius, and by some called the history of his own times, extend through a period of 242 years.</p> <p>孔子生 <i>Kungtsze säng</i>, Confucius born the 21st year of Ling wang (B. C. 519) the 11th month, 21st day. He was a native of the state of Loo, now a part of Shantung province.</p>
19 頃王 King wang.	
20 匡王 Kwang wang.	
21 定王 Ting wang.	
22 簡王 Keën wang.	
23 靈王 Ling wang.	
24 景王 King wang.	
25 敬王 King wang.	
26 元王 Yuen wang.	
27 貞定王 Chingting wang.	
28 考王 Kaou wang.	<p>老子 <i>Laoutsze</i>, or 老君 <i>Laoukeun</i>, the founder of the 道士 <i>taou sze</i>, or sect of Rationalists, was cotemporary with Confucius.</p>
29 威烈王 Weileë wang.	
30 安王 Ngan wang.	
31 烈王 Leë wang.	
32 顯王 Heën wang.	
33 慎靚王 Chintsing wang.	
34 赧王 Nan wang.	
35 東周君 Tungchow keun.	
	Mencius or 孟子 <i>Mäng tsze</i> flourished.

His son, Woo wang, 'the martial king,' is represented as able, and pious—one who acknowledged the Supreme Ruler, to whom he offered prayers and sacrifices. His brother, known as Chow kung, or the duke of Chow, is also ranked among the worthies of antiquity. The words and actions of these great men are recorded in the Shoo King, or Book of Records.

5. THE CHOW DYNASTY.

No.	Reign.	B. C.	Year of Cycle.	Cotemporary Events.
18	33	651	33:07	A canal, between the Nile and the Red Sea begun by king Necho, 610.
19	6	618	33:40	The Phœnicians sail around Africa, 604.
20	6	612	33:46	Ezekiel, Solon, Thales, Epimenides, and Esop flourish about 591.
21	21	606	33:52	
22	14	585	34:13	Jerusalem taken, 587.
23	27	571	34:27	Cyrus begins to reign, 559.
24	25	544	34:54	Babylon taken by Cyrus, 538.
25	44	519	35:19	Darius Hystaspes chosen king of Persia, 521. The battle of Marathon, 490.
26	7	475	36:03	
27	28	468	36:10	Herodotus reads his history to the council of Athens, 445.
28	15	440	36:38	
29	24	425	36:53	The history of the Old Testament closes about 430.
30	26	401	37:17	Cyrus the younger killed, 401. Socrates put to death, 400.
31	7	375	37:43	Plato, Damon, Pythias, flourished about 388.
32	48	368	37:50	Lycurgus, Eudoxus, Ephorus, Datames, flourished about 354.
33	6	320	38:38	Sicily and Syracuse usurped by Agathocles, 317.
34	59	314	38:44	
35	6	255	39:43	Regulus defeated by Xanthippus, 256.

During this dynasty China was still divided into many little principalities; at one time, the number of *kwō*, nations or states, amounted to 125: at another time their number was 41; again there were the *lee kwō*, a term thought by some an equivalent to *United States*, as used in America.

Confucius and Mencius, with their disciples, gave lustre and renown to this period; and their doctrines have influenced the character of every succeeding age.

6. 秦紀 TSIN KE.

Name of the Sovereign.	With cotemporary Chinese Events.
莊襄王 Chwangseäng wang.	This emperor 滅周 <i>meě Chow</i> , exterminated Chow.

Note. These two dynasties—if they are to be separated—may be considered as one. They are separated here because they are thus arranged in the work from which we obtain them—the History Made Easy.

7. 後秦紀 HOW TSIN KE.

Names of the Sovereigns.	With cotemporary Chinese events.
始皇帝 Che Hwangte.	築長城 <i>chuh chang ching</i> ,
二世皇帝 Urhshe Hwangte	Che built the great wall, and 焚書 <i>fun shoo</i> , burnt the books.

Parts of the Chinese history are involved in much obscurity, and few more so than that of this period. The 'unravelment of history,' has been made an object of particular attention with some of their best scholars, and one of their works bears such a name. But it forms no portion of our present object of enter upon the discussion of these entanglements, or to attempt their unravelment.

In the year 250 B. C., a prince named Heaoumăn wang obtained the throne, but died a few months afterwards; in the Kang Keên E Che, his name does not appear upon the list of sovereigns; it has a place however in the chronological tables, *San yuen keă tsze*.

Che Hwangte, the successor of Chwangseäng was a remarkable person, and his acts more memorable than those of any other sovereign who ever occupied the throne of this empire.

With all his greatness there was much that was base and execrable in his character. His name was *Ching*, and his sirname or the name of his family was *Leu*: he was of mean parentage and an illegitimate son—at least, our historians so affirm. He had reigned twenty-five years when he gained possession of the whole empire. Hitherto he had borne the name of *Tsin wang ching*; he now, on becoming universal monarch of the whole world as he supposed, took the name

6. THE TSIN DYNASTY.

No.	Reign.	B. C.	Year of Cycle.	Cotemporary Events.
1	3	249	39 : 49	The sea-fight at Drepanum in Sicily, and the Romans defeated by Adherbal.

Note. It may be remarked here, once for all, that the object of the writers of the History Made Easy is to give, in this concise form, only what they regard as the true imperial line; consequently, all the minor and cotemporary states are omitted; but in the body of their work they supply the details.

7. THE AFTER TSIN DYNASTY.

No.	Reign.	B. C.	Year of Cycle.	Cotemporary Events.
1	37	246	39 : 52	Hamilcar passes with an army and his son Hannibal to Spain, 237. The temple of Janus at Rome closed, 235. Plautus, Evander, Zeno, Ennius, Epicycles, flourished about this time.
2	7	209	40 : 29	

Che hwangte, the First Emperor, and entertained the vain and ambitious purpose of obliterating the names of all those who had preceded him.

The building of the great wall, and the order for destroying all the sacred and classical books in the empire, are the principal acts that give character to his reign. The first was achieved at an amazing expense, and will remain among the wonders of the world down to the end of time. How far the other was executed it is impossible to determine. It was an iron rule that could draw forth men and means sufficient to erect, in the course of a few years, that immense pile which stretches along the whole northern frontier of the empire; a power that could do all this, would be able, we may suppose, to achieve almost anything in the range of possibilities. The emperor did cause great numbers of the literati to be put to death; and he did command all the sacred and classical books to be burnt, but it seems to us impossible that such a decree could be obeyed. Over so great an extent of territory thousands of copies had been multiplied; and on the promulgation of decrees, it were easy for the admirers of the classics to conceal them in secret places, utterly beyond the reach of the public authorities. However, many of the Chinese believe that no entire copy remained undestroyed.

8. 漢紀 HAN KE.

Names of the Sovereigns.		With cotemporary Chinese Events.
1 高祖	Kaoutsoo.	韓信國士無雙 Han Sin was without an equal.
2 惠帝	Hwuy te.	雨血 <i>yu heuē</i> , it rained blood.
3 呂后	Leu how.	Leu how (i. e. the empress Leu) the first female sovereign.
4 文帝	Wăn te.	Paper said to have been invented by the Chinese in this reign.
5 景帝	King te.	地震二十二日 earth quaked for 22 successive days.
6 武帝	Woo te.	司馬談 Szema Tan received the title of first historiographer.
7 昭帝	Chaou te.	司馬遷 Szema Tseên, his son, the Herodotus of China, was born 145 B. C.
8 宣帝	Seuen te.	In the time of Seuen te the Chinese empire extended to the Caspian sea.
9 元帝	Yuen te.	劉向作烈女傳 Lew Heäng wrote the Memoirs of Distinguished Women.
10 成帝	Ching te.	(This dynasty down to the time of Ping te is sometimes called the Western Han, in contradistinction to that which arose soon after.)
11 哀帝	Ngae te.	
12 平帝	Ping te.	
13 孺子嬰	Jootsze ying.	
14 淮陽王	Hwaeyang wäng.	

Lew Pang—for this was the name of the first emperor of the new dynasty—did not gain full possession of the empire till 202 B. C., which year is marked in the tables before us, as the 5th of his reign; by most writers, however, 202 is regarded as the 1st year of the Han dynasty.

It should be remarked here that the sovereigns of this line introduced what is known as the *kwō haou* or 'national title;' historians however have preferred to give the first place to the *meaou haou*, and to regard it as the proper name of each emperor; but it could be used only after the sovereign's demise; while the other, the *kwō haou* was used during his lifetime, and by some of the emperors was often changed, and frequently more than once. In this concise view, we venture to omit the introduction of all these *kwō haou*.

8. THE HAN DYNASTY.

No.	Reign.	B. C.	Year of Cycle.	Cotemporary Events.
1	8	202	40 : 36	The battle of Zama, 202.
2	7	194	40 : 44	The first Macedonian war begins, 200.
3	8	187	40 : 51	The luxuries of Asia brought to Rome among the spoils of Antiochus, 189.
4	23	179	40 : 59	Numa's books found in a stone coffin at Rome, 179.
5	16	156	41 : 22	After the fall of the Macedonian empire 168, the first library was erected at Rome with books from Macedonia, 167.
6	54	140	41 : 38	Restoration of learning at Alexandria, 137.
7	13	86	42 : 32	Sylla conquers Athens, and sends its libraries to Rome, 86.
8	25	73	42 : 55	The reign of the Seleucidæ ends in Syria about 65.
9	16	48	43 : 10	Alexandria taken by Cæsar, 47. The war of Africa, and Cato kills himself, 46.
10	26	32	43 : 26	Egypt reduced into a Roman province.
11	6	6	43 : 52	About this time flourished, Virgil, Strabo, Horace, Livy, Ovid, &c.
12	5	A. D. 1	43 : 58	JESUS CHRIST born.
13	17	6	44 : 03	Ovid banished to Tomos, 9.
14	2	23	44 : 20	Augustus dies at Nola, 14.

For a pretty full explanation of imperial names and titles, the reader is referred to our last volume, page 389; those who wish for the *kwō haou* will find them in Dr. Morrison's View of China, Mr. Gutzlaff's Sketch of Chinese history, and in the introduction to the Kang Keën E Che.

This dynasty has been more celebrated than any other that ever occupied the throne of China. Its heroes and its literati were numerous, and of high and noble character. To be called a *Han tsze*, or a son of Han, even at this day, is regarded as a high honor.

A remarkable coincidence is noticable in the name of the 12th emperor, who ascended the throne in the year of Immanuel's advent, and after a reign of five years received the title of *Ping te*, "prince of peace."

9. 東漢紀 TUNG HAN KE.

Names of the Sovereigns.	With cotemporary Chinese Events.
1 光武 Kwang woo.	東都洛陽故曰東漢 (This emperor) eastward built his capital Lōyang, (the modern Honan foo) and therefore the dynasty was called the Eastern Han.
2 明帝 Ming te.	
3 章帝 Chang te.	Mingte, A. D. 65, sent messengers to India to search for and bring back the religion of Budha.
4 和帝 Ho te.	
5 殤帝 Shang te.	Shang te, becoming emperor when a child, his mother established a regency, placed herself at its head, and on the demise of her son placed her nephew on the throne. She was a pupil of the great authoress Pan Hwuypan.
6 安帝 Ngan te.	
7 順帝 Shun te.	
8 冲帝 Chung te.	
9 質帝 Cheih te.	In the reign of Hwän te people came from India and other western nations with tribute, and from that time foreign trade was carried on at Canton.
10 桓帝 Hwän te.	
11 靈帝 Ling te.	
12 獻帝 Heën te.	

Note. It was near the close of this dynasty that the three states—Shuh, Wei, and Woo—arose and flourished.

10. 後漢紀 HOW HAN KE.

Names of the Sovereigns.	With cotemporary Chinese events.
1 昭烈帝 Chaouleë te.	A law passed by the state of Wei, viz.: From this time queens shall not assist in the government.
2 後帝 How te.	

The messengers of Ming te, according to the wishes of their master, proceeded to India, where they found the doctrines and disciples of Budha; and, having obtained some of their books with *shamun*, they brought them to China. It is said that the emperor dreamed that he saw a golden man walking in his palace, and in the morning,

9. THE EASTERN HAN DYNASTY

No.	Reign.	A. D.	Year of Cycle.	Cotemporary Events.
1	33	25	44 : 22	St. Paul converted to Christianity, 36.
2	18	58	44 : 55	The expedition of Claudius to Britain, 43.
3	13	76	45 : 13	Nero visits Greece. The Jewish war begins. Josephus and Pliny the elder flourish, about 66.
4	17	89	45 : 26	Death of Vespasian, and succession of Titus, 79.
5	1	106	45 : 53	About 106 flourished Florus, Pliny jun., Dion, Plutarch, &c.
6	19	107	45 : 54	Adrian visits Asia and Egypt, 126 ; and rebuilds Jerusalem, 130.
7	19	126	46 : 03	
8	1	145	46 : 22	Antoninus defeats the Moors, Germans, and Dacians, 145.
9	1	146	46 : 23	
10	21	147	46 : 24	Lucian, Hermogenes, Appian, Justin the martyr, flourished about 161.
11	22	168	46 : 55	Commodus makes peace with the Germans, 181. Albinus defeated in Gaul, 198.
12	31	190	47 : 07	Severus conquers the Parthians, 200 ; and soon after visits Britain.

Note. The historical novel, called the *San Kwō Che*, extends its narrative from A. D. 170 to 317.

10. THE AFTER HAN DYNASTY.

No.	Reign.	A. D.	Year of Cycle.	Cotemporary Events.
1	2	221	47 : 38	The age of Julius Africanus, 222. The Goths exact tribute from Rome.
2	42	223	47 : 40	

when he received his ministers at public audience, he told them of the dream ; whereupon one of them gave him an account of what he had heard of Budha. The consequence was the embassy and the introduction of Buddhism into China. The writers of the History Made Easy reprobate this conduct of the emperor, and denounce both the shamun and their doctrines as being false, and wicked. Shamun is a Sanscrit word, used as an equivalent for *hoshang*, priests of Budha.

11. 晉紀 TSIN KE.

Names of the Sovereigns.	Cotemporary Chinese Events.
1 武帝 Woo te.	Woo te 篡魏稱帝 <i>tswan</i>
2 惠帝 Hwuy te.	<i>Wei ching te</i> , destroyed Wei and made himself emperor.
3 懷帝 Hwae te.	<i>Min te's</i> reign was an age of wonders: a sun fell from the firmament; and the earth changed its course and went backwards; &c.
4 愍帝 Min te.	

Note. This dynasty is sometimes called the *Se Tsin*, or Western Tsin, in contradistinction to the next, the Eastern Tsin.

12. 東晉紀 TUNG TSIN KE.

Names of the Sovereigns.	Cotemporary Chinese Events.
1 元帝 Yuen te.	日夜出高三丈 the sun
2 明帝 Ming te.	in the night rose 30 cubits high; and again black spots were seen upon his disk. Other strange phenomena were noticed, with many fearful signs. It was a dark age.
3 成帝 Shing te.	A stamp duty, 稅契 <i>shwuy</i>
4 康帝 Kang te.	<i>ke</i> , on the sale of lands and houses said to have been introduced about the year 367.
5 穆帝 Müh te.	“Children of concubines, priests, old women, and nurses” were the administrators of government.
6 哀帝 Ngae te.	
7 帝奕 Te yieh.	
8 簡文 Keenwän.	
9 孝武 Heaouwoo.	
10 安帝 Ngan te.	
11 恭帝 Kung te.	

Among the great men of the Han dynasty there was a good deal of the heroic and chivalrous, especially in those leaders whose actions are described in the History of the Three States. With all their

11. THE TSIN DYNASTY.

No.	Reign.	A. D.	Year of Cycle.	Cotemporary Events.
1	26	265	48:22	The Scythians and Goths defeated by Cleodorus and Athenæus, 267.
2	17	290	48:47	
3	6	307	49:04	Britain recovered, and Alexandria taken, 296.
4	4	313	49:10	About this time flourished Gregory and Hermogenes, the lawyers.

Note. 'The much to be commiserated emperor,' Min te 'had grief and sorrow for his lot, while presiding over the nation.'

12. THE EASTERN TSIN DYNASTY.

No.	Reign.	A. D.	Year of Cycle.	Cotemporary Events.
1	6	317	49:14	The emperor Constantine begins to favor the Christian religion, 319.
2	3	323	49:20	
3	17	326	49:23	The first general council at Nice, 325.
4	2	343	49:40	
5	17	345	49:42	The seat of empire removed from Rome to Constantinople, 328.
6	4	362	49:59	
7	6	366	50:03	An earthquake ruins 150 cities in Greece and Asia, 358.
8	2	371	50:08	
9	24	373	50:10	Julian dies, and is succeeded by Jovian, 363.
10	22	397	50:34	
11	1	419	50:56	The Goths permitted to settle in Thrace, on being expelled by the Huns, 376.
				The Vandals, Alani, and Suevi, permitted to settle in Spain and France by Honorius, 406.
				Rome plundered by Alaric, king of the Visigoths, 410.

knight-errantry there was no lack of superstition, magic, witchcraft, and the many nameless vagaries usually accompanying them. But in the time of the Tsin, the heroic and chivalrous degenerated into the most pitiable weakness. Base and cruel women exercised great influence at court; the religions of Budha and Laou keun were in vogue; and the people suffered. Some few writers are found during this

13. 北宋紀 PIH SUNG KĒ.

Names of the Sovereigns.		With cotemporary Chinese events.
1 高祖	Kaou tsoo.	宋人好譽 <i>Sung jin haou yu</i> , the people of Sung loved praise and commendation.
2 少帝	Shaou te.	
3 文帝	Wăn te.	女子化爲男 <i>neu tsze hwa wei nan</i> , a woman transformed into a man.
4 武帝	Woo te.	
5 廢帝	Fei te.	射鬼竹林堂 <i>shay kwei chuh lín tang</i> (the emperor) shot a demon in the court of the bamboo grove.
6 明帝	Ming te.	
7 蒼梧王	Tsangwoo woo.	
8 順帝	Shan te.	

Note. This is often called the *Nan Pih Sung*; it is also styled Sung Ke foo Peih Wei, or the Sung attached to the Northern Wei.

14. 齊紀 TSE KĒ.

Names of the Sovereigns.		With cotemporary Chinese Events.
1 高帝	Kaou te.	篡宋卽位 <i>tswan Sung tseih wei</i> , (this is said of the founder of the new line) he exterminated Sung and took the throne.
2 武帝	Woo te.	
3 明帝	Ming te.	五銖錢 <i>Woo choo tseên</i> , five pearl cash.
4 東昏侯	Tunghwăn how.	
5 和帝	Ho te.	

period. It was about the year 286 that the literary title *sewtsae* was introduced.

In the reign of Shaou te of the Sung family, Buddhism was interdicted. Under the reign of his successor, Wăn te, learning began to revive. The prince of Wei also persecuted the Buddhists, burnt their temples and put the priests to death.

13. THE NORTHERN SUNG DYNASTY.

No.	Reign.	A. D.	Year of Cycle.	Cotemporary Events.
1	3	420	50 : 57	The kingdom of the French begins on the lower Rhine.
2	1	423	50 : 60	The Romans take leave of Britain, and never return, 426.
3	30	424	51 : 01	The Saxons settle in Britain; Attila, king of the Huns, ravages Europe, about 449.
4	10	454	51 : 31	
5	1	464	51 : 41	
6	8	465	51 : 42	The paschal cycle of 532 years invented by Victorius, 463.
7	4	473	51 : 50	The western empire is destroyed by the king of the Heruli, who assumes the title of king of Italy, 476.
8	2	477	51 : 54	

Note. The founder of this line (the Sung, or Northern and Southern dynasties) was Lew Yu.

14. THE TSE DYNASTY.

No.	Reign.	A. D.	Year of Cycle.	Cotemporary Events.
1	4	479	51 : 56	Constantinople partly destroyed by an earthquake, which lasted 40 days at intervals, 480.
2	11	483	51 : 60	Theodoric, king of the Ostrogoths, conquers Italy, 493.
3	5	494	52 : 11	
4	2	499	52 : 16	Christianity embraced in France by the baptism of Clovis, 496.
5	1	501	52 : 18	

Seaou Taouching was the founder of the Tse dynasty, which took its name from a dukedom of which Seaou was master.

The *Tse ke*, like the Sung, and like the Leäng and Chin which follow it, was called *Nan Pih*, Southern and Northern, there being most of the time two distinct governments, one Tartar, the other Chinese, the former occupying the northern part of the country, and the latter the southern, and hence styled Northern and Southern dynasties.

15. 梁紀 LEANG KE.

Names of the Sovereigns.	Cotemporary Chinese Events.
1 武帝 Woo te.	短錢 <i>twan tseên</i> , short cash, were interdicted by this emperor. The depreciation amounted to 10, and sometimes 20, and even 30, in a hundred. “The people began to sit with their legs hanging down,” i. e. they used chairs!
2 簡文 Keên wân.	
3 元帝 Yuen te.	
4 敬帝 King te.	

Note. Buddhism which had been discarded, again revived. The first emperor himself, when old, became a priest, and lived according to the rites of the order.

16. 陳紀 CHIN KE.

Names of the Sovereigns.	With cotemporary Chinese Events.
1 高祖 Kaou tsoo.	Cloth, paper, and iron money had been sometime in vogue when,— 鵝眼錢 <i>woo yen tseên</i> , goose-eyed money—now came into use. Pearl money was soon used in its stead. 女學士 <i>neu heö sze</i> , make their appearance.
2 文帝 Wân te.	
3 廢帝 Fei te.	
4 宣帝 Seuen te.	
5 後主 How choo.	

17. 隋紀 SUY KE.

Names of the Sovereigns.	With cotemporary Chinese Events.
1 高祖 Kaou tsoo.	天下地震 <i>teên heä te chin</i> , an earthquake throughout the whole empire. 龍舟 <i>lung chow</i> , an imperial boat—built. This was 45 cubits high, 200 long, having four stories.
2 煬帝 Yang te.	
3 恭帝侑 Kung te yew.	
4 恭帝侗 Kung te tung.	

Yang Keên was the founder of the Suy dynasty. He was fond of power and extended his rule over the whole of the empire, uniting in

15. THE LEANG DYNASTY.

No.	Reign.	A. D.	Year of Cycle.	Cotemporary Events.
1	48	502	52:19	Alaric defeated by Clovis, 507; and Paris made the capital of the French dominions, 510.
2	2	550	53:07	
3	3	552	53:09	The Turkish empire in Asia begins, 545; and the manufacture of silk introduced into Europe from the east, 553.
4	2	555	53:12	

Note. During this short dynasty, the empresses exerted great influence in the councils of state. One of them was a distinguished heroine.

16. THE CHIN DYNASTY.

No.	Reign.	A. D.	Year of Cycle.	Cotemporary Events.
1	3	557	53:14	A dreadful plague in Europe, Asia, and Africa, commences 558.
2	7	560	53:17	
3	2	567	53:24	Part of Italy conquered by the Lombards, 568.
4	14	569	53:26	
5	6	583	53:40	

Note. The capital of the empire was frequently changed; the last sovereign of Chin reigned at Nanking.

17. THE SUY DYNASTY.

No.	Reign.	A. D.	Year of Cycle.	Cotemporary Events.
1	16	589	53:46	The Saxon heptarchy begins in England about 600.
2	13	605	54:02	
3	1	618	54:15	The Persians take Jerusalem with a slaughter of 90,000 men, 614.
4	1	619	54:16	

one the northern and southern empires. Corea, which had drawn off from its allegiance, was humbled and made to sue for peace.

18. 唐紀 TANG KE.

Names of the Sovereigns.	With cotemporary Chinese Events.
1 高祖 Kaou tsoo.	通寶錢 <i>tung paou tseên</i> , the copper coin, now current, first comes into use.
2 太宗 Tae tsung.	The Nestorians enter China about this time, when the empress Woo Tseihteên lived.
3 高宗 Kaou tsung.	And books began to be bound; previously scrolls only were used.
4 中宗 Chung tsung.	梨園弟子 <i>theatricals</i> commence.
5 睿宗 Juy tsung.	考試 <i>kaou she</i> , the literary examinations—instituted about this time.
6 玄宗 Heuen tsung.	帝聞空中神語 <i>the emperor heard in the firmament divine words</i> .
7 肅宗 Süh tsung.	初稅茶 <i>choo shuy cha</i> , an impost on tea began in the 9th year of Tih tsung.
8 代宗 Tae tsung.	The feast of lanterns comes into vogue.
9 德宗 Tih tsung.	Heên tsung brought one of the fingers of Budha in procession to his capital.
10 順宗 Shun tsung.	服金丹而崩 <i>The emperor Müh, a devotee of the Rationalists' school, fuh kin tan urh pâng, swallowed the philosopher's stone and died.</i>
11 憲宗 Heên tsung.	無憂城 <i>woo yew ching</i> , a city without sorrow.
12 穆宗 Müh tsung.	Eunuchs exercise great influence in the affairs of state.
13 敬宗 King tsung.	The emperor Chaou commanded one of his prisoners to be 鋸之 <i>keu che, sawn asunder.</i>
14 文宗 Wän tsung.	
15 武宗 Woo tsung.	
16 宣宗 Seuen tsung.	
17 懿宗 E tsung.	
18 僖宗 He tsung.	
19 昭宗 Chaou tsung.	
20 昭宣帝 Chaouseuen te.	

Le Yuen, of the house of Leäng, was the founder of this dynasty, which is second to none except perhaps that of Han. During this

18. THE TANG DYNASTY.

No.	Reign.	A. D.	Year of Cycle.	Cotemporary Events.
1	7	620	54 : 17	Constantinople besieged by the Persians and Arabs, 626.
2	23	627	54 : 24	Mohammed dies, 632; Jerusalem taken by the Saracens, 634; Alexandria taken, and its library destroyed, 637. The Saracens ravage Sicily, 669.
3	34	650	54 : 47	
4	26	684	55 : 21	The venerable Bede among the few men of learning of this age. Pepin engrosses the power of the French monarchy, 690.
5	3	710	55 : 47	The Saracens conquer Africa, 709; and Spain, 713.
6	43	713	55 : 50	
7	7	756	56 : 33	A market opened at Canton, and an officer appointed to receive the imperial duties.
8	17	763	56 : 40	Bagdad built and made the capital of the caliphs of the house of Abbas, who greatly encourage learning, 762.
9	25	780	56 : 57	Irene murders her son and reigns alone, 797; Charlemagne emperor of Rome, 800; Egbert ascends the throne of England, 801.
10	1	805	57 : 22	
11	15	806	57 : 23	The Arabians arrive in China, and settle in Canton prior to 805.
12	4	821	57 : 38	The Saracens of Spain take Crete, which they call Candia, 823.
13	2	825	57 : 42	
14	14	827	57 : 44	Origin of the Russian monarchy, 839.
15	6	841	57 : 58	
16	13	847	58 : 04	The Normans get possession of some cities in France, 853.
17	14	860	58 : 17	Clocks first brought to Constantinople from Venice, 872.
18	15	874	58 : 31	
19	15	889	58 : 46	Paris besieged by the Normans, and bravely defended by bishop Goslin, 887.
20	3	904	59 : 01	King Alfred, after a reign of 30 years dies, 900.

line of emperors, China stood comparatively higher than at any other period. The darkest age of the West, was the brightest in the East.

19. 後梁紀 HOW LEANG KE.

Names of the Sovereigns.	With cotemporary Chinese events.
1 太祖 Tae tsoo.	The greatest hero of this age
2 梁主璠 Leäng Choo teën	劉鄩一步百計 Lew Tsin at one step could execute a hundred stratagems!

20. 後唐紀 HOW TANG KE.

Names of the Sovereigns.	Cotemporary Chinese Events.
1 莊宗 Chwang tsung.	傳粉墨與優人共戲
2 明宗 Ming te.	This emperor (Chwang) painted his face and with stage players engaged in theatricals.
3 閔宗 Min te.	每夕焚香祝天, this
4 廢帝 Fei te.	emperor (Min) every evening burnt incense and paid his vows to heaven.

21. 後晉紀 HOW TSIN KE.

Names of the Sovereigns.	With cotemporary Chinese events.
1 高祖 Kaou tsoo.	楊延政剝皮 Yang Yen-ching flayed the poor people. He
2 出帝 Chüh te.	set up his throne in Fuhkeën.

22. 後漢紀 HOW HAN KE.

Names of the Sovereigns.	With Chinese cotemporary events.
1 高祖 Kaou tsoo.	大風發屋拔木 a tem-
2 隱帝 Yin te.	pest overturned the houses and uprooted the trees.

These *woo tae*, or five dynasties—Leäng, Tang, Tsin, Han, and

19. THE AFTER LEANG DYNASTY.

No.	Reign.	A. D.	Year of Cycle.	Cotemporary Events.
1	6	907	59 : 04	The Normans establish themselves under Rollo in France. Romanus the First, general of the fleet, usurps the throne.
2	10	913	59 : 10	

20. THE AFTER TANG DYNASTY.

No.	Reign.	A. D.	Year of Cycle.	Cotemporary Events.
1	3	923	59 : 20	Fiefs established in France, 923.
2	8	926	59 : 23	
3		934	59 : 31	
4	2	934	59 : 31	

21. THE AFTER TSIN DYNASTY.

No.	Reign.	A. D.	Year of Cycle.	Cotemporary Events.
1	8	936	59 : 33	The Saracen empire divided by usurpation into seven kingdoms, 936. Naples seized by the eastern emperors, 942.
2	3	944	59 : 41	

22. THE AFTER HAN DYNASTY.

No.	Reign.	A. D.	Year of Cycle.	Cotemporary Events.
1	1	947	59 : 44	The sons of Romanus conspire against their father.
2	3	948	59 : 45	

Chow, occupy the throne from 907 to the close of 959, a period of fifty-three years, giving an average of little more than ten years to each house. There were other families that claimed authority, and the several monarchs had to contend moreover with foreign foes; consequently this period presents one unbroken series of disorders and revolutions.

23. 後周紀 HOW CHOW KE.

Names of the Sovereigns.	With cotemporary Chinese Events.
1 太祖 Tae tsou.	佛像鑄錢 the images of Budha were made into cash: this was done by an imperial order issued by She tsung.
2 世宗 She tsung.	
3 恭帝 Kung te.	

Note. The first and second of these three emperors exhibited wisdom; and She tsung was zealous in promoting the welfare of his people.

24. 宋紀 SUNG KE.

Names of the Sovereigns.	With cotemporary Chinese Events.
1 太祖 Tae tsou.	<p>日下復有一日 the setting sun reâscended for a day: this was seen and attested by the astronomer Meaou Heun.</p> <p>得天書于泰山 (one of the emperor's ministers) obtained celestial books from Taeshan.</p> <p>Pop. 9,955,729.</p> <p>In the fourth year of Ying sung, Canton was first walled in.</p> <p>司馬光 Szema Kwang.</p> <p>男人誕子 a man gave birth to a child.</p> <p>女人生鬚 a woman wore a long beard.</p>
2 太宗 Tae tsung.	
3 真宗 Chin tsung.	
4 仁宗 Jin tsung.	
5 英宗 Ying tsung.	
6 神宗 Shin tsung.	
7 哲宗 Chê tsung.	
8 徽宗 Hwuy tsung.	
9 欽宗 Kin tsung.	

Learning received much attention during both this reign and the next succeeding it. The first emperor was raised to the throne by military men, who were about to wage war against some northern hordes; and being unwilling to serve under the rule of a mere child, the emperor Kung being only nine years old—they determined to elevate in his stead a servant of the deceased monarch. They immediately dispatched a messenger, who found him lying under the influence of wine, and in that state communicated to him their

23. THE AFTER CHOW DYNASTY.

No.	Reign.	A. D.	Year of Cycle.	Cotemporary Events.
1	3	951	59 : 48	
2	6	954	59 : 51	Romanus II., son of Constantine VII., by Helena, the daughter of Iecapenus, succeeds, to the Eastern Empire 959.
3		960	59 : 57	

Note. *She tsung* not only destroyed the images of Budha, he also pulled down their temples, and took their sacred utensils and converted them into money, having established a mint for this specific purpose.

24. THE SUNG DYNASTY.

No.	Reign.	A. D.	Year of Cycle.	Cotemporary Events.
1	16	960	59 : 57	Italy conquered by Otho, and united to the German empire, 964.
2	22	976	60 : 13	The third or Capetian race of kings in France begins, 987; arithmetical figures brought into Europe by the Saracens, 991.
3	25	998	60 : 35	
4	41	1023	60 : 60	A general massacre of the Danes in England, Nov. 13th, 1002.
5	4	1064	61 : 41	The kingdoms of Castile and Arragon begin, 1035. The Turks invade the Roman empire, 1050; take Jerusalem, 1065; William the conqueror crowned, 1066.
6	18	1068	61 : 45	
7	15	1086	62 : 03	Asia Minor taken by the Turks, 1084; first crusade 1096; Jerusalem taken by the crusaders, 1099; learning revived at Cambridge, 1110.
8	25	1101	62 : 17	
9	1	1126	62 : 43	

decision; and ere he had time to reply, the yellow robe of state was placed upon him. Thus he was made emperor, the exalted sire of the blackhaired nation. Rude and ignorant as he himself was, learning flourished under his auspices, encouraged by the colleges he built, and the rewards he conferred.

The number of authors given to this and the southern Sung families, by the writers of *History Made Easy*, is sixty-one; among this crowd of literary men, Choo He is the most distinguished.

25. 南宋紀 NAN SUNG KE.

Names of the Sovereigns.	Cotemporary Chinese Events.
1 高宗 Kaou tsung.	朱熹 Choo He, the able critic and historian, known as <i>Choo footsze</i> , flourished early in this reign.
2 孝宗 Heaou tsung.	白虹貫日 a white rainbow seen passing through the sun.
3 光宗 Kwang tsung.	天赤如血 the heavens red as blood.
4 寧宗 Ning tsung.	蝗飛蔽天 flights of locusts obscure the heavens.
5 理宗 Le tsung.	An officer appointed by the emperor to reside at Canton as commissioner of customs.
6 度宗 Too tsung.	Gunpowder and fire-engines used.
7 恭宗 Kung tsung.	Movable characters, made of burnt clay and placed in a frame for printing.
8 端宗 Twan tsung.	
9 帝昀 'Te Ping.	

26. 元紀 YUEN KE.

Names of the Sovereigns.	With cotemporary Chinese Events.
1 世祖 She Tsoo.	忽必烈 <i>Hwuhpeihlee</i> , or Kublai, was the founder of this dynasty.
2 成宗 Ching tsung.	Foreign trade for a time interrupted at Canton.
3 武宗 Woo tsung.	枋得不食二十餘日不死 Fangti-h lived more than 20 days without eating any food.
4 仁宗 Jin tsung.	The Grand Canal.
5 英宗 Ying tsung.	周歲童子暴長四尺許 a child one year old suddenly grew to more than four cubits in height.
6 泰定帝 Taeting te.	雨毛如線而綠 feathers rained down like thread of a green color.
7 明宗 Ming tsung.	
8 文宗 Wăn tsung.	
9 順宗 Shun tsung.	

Kublai's life and actions—especially, his attention to the Polo

25. THE SOUTHERN SONG DYNASTY.

No.	Reign.	A. D.	Year of Cycle.	Cotemporary Events.
1	36	1127	62 : 44	Accession of Stephen to the English crown, 1135.
2	27	1163	63 : 20	The Teutonic order begins, 1164; the conquest of Egypt by the Turks, 1169.
3	5	1190	63 : 47	Third crusade and seige of Acre, 1188; John succeeds to the English throne, 1199.
4	30	1195	63 : 52	Genghis Khan's reign and conquests. The Magna Charta, 1215. Origin of the Ottomans, 1240.
5	40	1225	64 : 22	
6	10	1265	65 : 02	The uncle and father of Marco Polo the Venetian traveler in China.
7	1	1275	65 : 12	Edward I. on the English throne, 1272.
8	2	1276	65 : 13	The famous Mortmain act passes in England, 1279.
9	2	1278	65 : 15	

26. THE YUEN DYNASTY.

No.	Reign.	A. D.	Year of Cycle.	Cotemporary Events.
1	15	1280	65 : 17	During the Sicilian vespers, 8000 French murdered, 1283. Wales annexed to England, 1283. Regular succession of English parliament begins, 1293.
2	13	1295	65 : 32	
3	4	1308	65 : 45	
4	9	1312	65 : 49	The mariner's compass said to be invented or improved by Flavio, 1302.
5	3	1321	65 : 58	
6	5	1324	66 : 01	The Swiss cantons begin 1307. Edward II. succeeds to the English crown.
7	1	1329	66 : 06	Edward III. on the English throne, 1327.
8	3	1330	66 : 07	The first comet observed, whose course is described with exactness, in June, 1337.
9	35	1333	66 : 10	

family, his embassy to the pope, his predilection to Christianity,—are narrated in the travels of Marco Polo,—an historian of no mean

27. 明紀 MING KE.

Names of the Sovereigns.			Cotemporary Chinese events.
<i>Meaou Haou.</i>		<i>Kwö Haou.</i>	
1 太祖 Tsae tsoo.		<i>Hungwoo.</i>	二十六年戶部 奏戶一千六百 五萬二千八百 六十口六千五 百一十一
2 建文帝 Keënwan te.		<i>Keënwan.</i>	
3 太宗 Tae tsung.		<i>Yunglō.</i>	
4 仁宗 Jin tsung.		<i>Hunghe.</i>	
5 宣宗 Seuen tsung.		<i>Seuentih.</i>	
6 英宗 Ying tsung.		{ <i>Chingtung.</i> <i>Teënshun.</i>	In the 26th year of Hung- woo, the Board of Revenue reported that the number of families was 16,052,860, and the persons 60,545,811 in the empire.
7 景帝 King te.		<i>Kingtae.</i>	
8 憲宗 Heën tsung.		<i>Chinghwa.</i>	京師地震有聲 (in the 11th year of this reign) there was an earth- quake at the capital ac- companied by a noise.
9 孝宗 Heaou tsung.		<i>Hungche.</i>	
10 武宗 Woo tsung.		<i>Chingtih.</i>	天鼓鳴 sound of a drum in the heavens.
11 世宗 She tsung.		<i>Keätsing.</i>	
12 穆宗 Müh tsung.		<i>Lungking.</i>	In the 4th year of Hung- che, it was only 9,113,446 families, and 53,281,158 individuals.
13 神宗 Shin tsung.		<i>Wanleih.</i>	
14 光宗 Kwang tsung.		<i>Taechang.</i>	In the 6th year of Man- leih, the families were 10,621,436, and the per- sons 60,692,856.
15 熹宗 He tsung.		<i>Teënke.</i>	
16 懷宗 Hwae tsung.		<i>Tsungching.</i>	

rank. He held his court at Peking, which was called Kambalu. The history of his ancestors, Genghis and others, and that of his own times, are full of interest. They were great men, and achieved great things. Central Asia—their theatre of action—may again ere long become a scene of interesting events, and opened and free for the European traveler.

The native historian says, 'in the beginning of the Ming dynasty, the government paid no regard to rank in the employment of its subjects. In commencing the dynasty, there was an urgent demand for

27. THE MING DYNASTY.

No.	Reign.	A. D.	Year of Cycle.	Cotemporary Events.
1	30	1368	66 : 45	Timur on the throne of Samarkand.
2	5	1398	67 : 15	William Occam, Peter Apono, Wiclif, and Chaucer flourish.
3	22	1403	67 : 20	Henry V. succeeds his father Henry IV, 1413.
4	1	1425	67 : 42	Constantinople is besieged by Amurath II., the Turkish emperor, 1422.
5	10	1426	67 : 43	Cosmo de Medici recalled from banishment, and rise of that family at Florence, 1434.
6	21	1436	67 : 53	Glass first manufactured in England, 1457. The arts of engraving and etching invented, 1459.
7	8	1457	68 : 14	The Cape of Good Hope discovered.
8	23	1465	68 : 22	Shillings were first coined in England, 1505.
9	18	1488	68 : 45	Edict of Worms proscribing Luther and his adherents, 1521. The pope taken prisoner, 1527.
10	16	1506	69 : 03	Huguenots, i. e. 'the allied by oath,' first so called, 1560; massacre of them at Paris, 1572.
12	6	1567	70 : 04	The Turks invade and ravage Russia, 1575.
13	47	1573	70 : 10	A British colony established in Virginia, 1614; and an English settlement made at Madras, 1620.
14	1	1620	70 : 57	
15	7	1621	70 : 58	War commenced by England against France in favor of distressed French protestants, 1627.
16	16	1628	71 : 05	

talents; and the people of the empire being roused by the hope of rank and nobility, the human intellect at once rose above mediocrity.' At this time they had fire-chariots, fire umbrellas, &c.

Again the historian says: 'In the 3d year of Keätsing, people came in foreign vessels to Macao, and affirmed that, having encountered a gale of wind, their ships were leaky: it was desired, that Macao, on the coast, might be allowed them to dry their goods.' Hence originated the foreign settlement.

28. 大清朝 TA TSING CHAOU.

The Names of the Sovereigns, or Meaou Haou.	Kwō Haou.
1 肇祖原皇帝 Shaoutsob Yuen hwangte.	<i>N. B. These were mere chieftains, without national titles.</i>
2 興祖直皇帝 Hingtsōo Cheih hwangte.	
3 景祖翼皇帝 Kingtsōo Yeih hwangte.	
4 顯祖宣皇帝 Heēntsoo Seuen hwangte.	
5 太祖高皇帝 Taetsoo Kaou hwangte.	天命 Teēnming.
6 太宗文皇帝 Taetsung Mān hwangte.	天聰 Teēntsung.
7 世祖章皇帝 Shetsoo Chang hwangte.	崇德 Tsungti.
8 聖祖仁皇帝 Shingtsōo Jin hwangte.	順治 Shunchē.
9 世宗憲皇帝 Shetsung Heēn hwangte.	康熙 Kanghe.
10 高宗純皇帝 Kaoutsung Shun hwangte.	雍正 Yungching.
11 仁宗睿皇帝 Jintsung Juy hwangte.	乾隆 Keēnlung.
12 (<i>The reigning monarch.</i>)	嘉慶 Keäking.
	道光 Taoukwang.

Recapitulation.

1. The three August Sovereigns reigned	81,600 years.
2. The five Sovereigns	reigned 647 yrs., commencing a. c. 3852
3. The Heā dynasty	reigned 439 " " 2205
4. The Shang dynasty	reigned 644 " " 1766
5. The Chow dynasty	reigned 873 " " 1122
6. The Tsin dynasty	reigned 3 " " 249
7. The After Tsin dynasty	reigned 44 " " 246
8. The Han dynasty	reigned 226 " " 202
9. The Eastern Han dynasty	reigned 196 " " A. D. 25
10. The After Han dynasty	reigned 44 " " 221
11. The Tsin dynasty	reigned 52 " " 265
12. The Eastern Tsin dynasty	reigned 103 " " 317
13. The Northern Sung dynasty	reigned 59 " " 420
14. The Tse dynasty	reigned 23 " " 479
15. The Leāng dynasty	reigned 55 " " 502
16. The Chin dynasty	reigned 32 " " 557

28. THE GREAT TSING DYNASTY.

No.	Reign.	A. D.	Year of Cycle.	Cotemporary Events.
1				N. B. The reigning family feign to derive their origin from the gods: it is believed, however, that the nation was formed of Tongouse tribes, situated on the banks of the Amour, north of Corea; and during comparatively very modern times.
2				
3				
4		1583		
5	{	1616		War declared between the Turks and Venetians, 1645. Charles I., king of England, beheaded, 1649. Carolina planted by English merchants, 1676.
		1627		
6		1636		
7	18	1644	71 : 21	
8	61	1662	71 : 39	First king of Prussia crowned, 1701.
9	13	1723	72 : 40	War between the Ottoman Port and Persia, 1730; the Russians invade Tartary, 1738.
10	60	1736	72 : 53	
11	25	1796	73 : 53	An emigration of 500,000 Tourgouths from the Caspian to China, 1771.
12		1821	74 : 18	

17.	The Suy dynasty	reigned 31 yrs., commencing A. D.	589
18.	The Tang dynasty	reigned 287 "	620
19.	The After Leäng dynasty	reigned 16 "	907
20.	The After Tang dynasty	reigned 13 "	923
21.	The After Tsin dynasty	reigned 11 "	936
22.	The After Han dynasty	reigned 4 "	947
23.	The After Chow dynasty	reigned 9 "	951
24.	The Sung dynasty	reigned 157 "	960
25.	The Southern Sung dynasty	reigned 153 "	1127
26.	The Yuen dynasty	reigned 88 "	1280
27.	The Ming dynasty	reigned 276 "	1368
28.	The Ta Tsing dynasty has reigned	196 "	1644

The whole number of sovereigns in the foregoing lists, exclusive of the mythological line, is 243.

The number of years—excluding the reign of the three august sovereigns—is 4692, which gives to each dynasty a fraction more than 173 years; and to each sovereign a period of little more than 19 years.

ART. II. *Notices of Japan, No. VII: recent attempts by foreigners to open relations with Japan; by Americans; by Russians; and by English.**

WHEN Christianity was finally extirpated throughout Japan, and the remnant of the European trade committed to the Dutch factory at Dezima, the resolute seclusion of the insular empire was long respected and left undisturbed by other nations. The slight attempt made by the English under Charles II., which the Dutch foiled by proclaiming the English queen to be a Portuguese princess, can hardly be called an exception.

This abstinence from any endeavors to transgress the prohibitory laws of Japan allowed the strong feelings in which they originated to die away; and towards the close of the last century, the continuance of the system appears to have proceeded rather from indifference to foreign trade and respect for existing customs, than from hatred or fear. Whilst the public mind of Japan remained in this easy state, although no trade, nor unnecessary intercourse with foreigners, was permitted, foreign ships in distress for provisions or other necessities, were freely suffered to approach the coast, and their wants were cheerfully relieved. Captain Broughton,† when exploring the Japanese seas in the years 1795-6-7, was, perhaps,

* [Several papers on foreign intercourse with Japan have already appeared in the pages of the Repository; see Vols. VI and VII. In this paper, some things are repeated that are found in those articles, but much that is here given concerning Russian and American intercourse has not been before related, and we retain it in the series.]

† [Capt. Broughton published an account of his cruise in the Japanese waters in 1804, in a small quarto of 393 pages. Speaking of the conduct of the Japanese towards him and his ship, he says; "The same unremitted jealousy of foreigners seems to have pervaded every place in those seas where the Providence touched at; and although the desires of the crew for wood and water were readily complied with, yet any wish of exploring the interior of the country, or of gaining a more perfect knowledge of its government, produce, and manners, was invariably and pertinaciously resisted." The Providence was a strongly built ship of 400 tons. After taking her departure from Oahu in 1796, she made a cruise north of Nippon, and in the spring of the next year anchored at Macao. Here, her enterprising commander having purchased a tender, left in April for the same seas, and on 17th of May, he was unfortunately wrecked on a reef at the north of Typinsan, one of the Madjicosima (or more correctly Hachi kosima, the Eight islets), a group of small islands between Lewchew and Formosa. The tender now proved to be of great service, and by the kind assistance of the natives of the group, who from his account are much like the Lewchewans in dress, language, and appearance, he was able to provision her and return to Macao in June. Having discharged some of his crew, captain Broughton planned a continuation of his cruise in the tender, notwithstanding she was only 87 tons, and, as he adds, "inadequate in many respects. But still there was some prospect of acquiring geographical knowledge of the Tartarean and Corean coasts; and I was unwilling, even under the existing circumstances, not to use every endeavor to the utmost of my power, that could tend to the improvement of science by the exploration of unknown parts." With these wishes, so characteristic of British navigators, and seconded by his officers, he left for the Japanese seas; he touched at Lewchew, Endermo harbor in Yesso or Insu, Matsmai, Tsus sima, Chosan in Corea, and Quelpaert I.; and returned to Macao in Nov. 1797. The volume contains but little else than nautical observations and remarks, which may be one reason why it has since its publication been so little spoken of or quoted.]

the last English sailor who thus benefited by unsuspicious Japanese hospitality.* Since that period, attempts have been made and accidents have happened, the effects of which are represented by the Dutch to have been the revival of their alienation from foreigners in all its original inveteracy. Siebold, however, rather questions this resuscitation; and thinks, that if it did take place, the feeling has again died away.

The first aggression upon the Japanese prohibitory code was made by the Americans, and originated in the war between England and Holland, during the subjection of the latter to France. It has already been intimated,† that the Dutch authorities at Batavia, when they durst not expose their own merchantmen to capture by British cruisers in the Indian seas, engaged neutrals to carry on their trade with Japan. The first North-American ship thus hired was the *Eliza* of New York, captain Stewart, in 1797; and her appearance at once aroused Japanese suspicion.‡

A vessel, bearing the Dutch flag, but of which the crew spoke English, not Dutch, was an anomaly that struck the Nagasaki authorities with consternation. It cost the president of the factory some trouble to convince the governor of Nagasaki that these English were not the real English, but English living in a distant country, and governed by a different king. All this, however, even when believed, was of no avail; the main point was, to prove that the Americans had nothing to do with the trade, being only employed by the Dutch as carriers, on account of the war. The governor was at length satisfied that the American was no interloper, the employment of neutrals being, under existing circumstances, unavoidable; and he consented to consider the *Eliza* as a Dutch ship.

Upon his second voyage, the following year, captain Stewart met with the accident mentioned in the last paper; and it seems not unlikely that his increased intercourse with the Japanese, during the attempts to raise his ship and her repairs, gave birth to his project of establishing a connection with them, independent of his employers, the Dutch. His scheme and his measures do not, however, very distinctly appear in Doeff's narrative, either because the Dutch factory president is perplexed by his eagerness to identify them with English incroachment, or because the successful foiling of captain Stewart's hopes prevented the clear development of his intended proceedings.

When repaired and reloaded, the *Eliza* sailed, but was dismasted in a storm, and returned again to refit. All this occasioned such delay, that the American substitute for the Dutchman of 1799 arrived, and had nearly completed her loading for Batavia, when captain Stewart was at length ready to prosecute the voyage that should have been completed in the preceding year, 1798. For his consort he obstinately refused to wait, and sailed early in November, 1799. The following year capt. Stewart again made his appearance, but in a different vessel and under a different character. He had still not reached Batavia, and told a piteous

* [So far as merely supplying the necessary wants of distressed mariners who may be wrecked on their shores, we are inclined to think the Japanese are as kind now as they have ever been; that is, they would feed and clothe such persons, and get them sent out of the country as soon as possible. When the *Morrison* was at Satsuma, the Japanese on board were told that three sailors from a foreign ship had some years before been sent to Nagasaki. Capt. Gordon in the *Brothers* (see *Chi. Rep.*, Vol. VII., page 589) was not treated at all inhospitably.]

† No. VI. page 82.

‡ Doeff.

tale of shipwreck, of the loss of his own all, as well as of his whole Dutch cargo, ending with his having been kindly enabled by a friend at Manila to buy and freight the brig, in which he was now come for the purpose of discharging, by the sale of her cargo, his own property, his debt to the Dutch factory, incurred on account of the Eliza's repairs.

But in the interval, an able and energetic president had succeeded to a very inefficient one. Heer Wardenaar saw, in this visit of the American, an insidious attempt to gain a commercial footing, for himself individually, if not for his country, at Nagasaki; and his suspicions of the veracity of Capt. Stewart's story were further awakened by the recognition in the Manila brig of some articles that had belonged to the Eliza, from the wreck of which it was averred that nothing whatever had been saved. He took his measures accordingly. He caused captain Stewart's cargo to be sold in the usual manner, and his debts to be paid from the proceeds; but he procured no return cargo for the brig, and sent the captain in the Dutch ships of that year to Batavia, to be there tried for the loss of the Eliza's cargo.

Pending the investigation of his conduct at Batavia, Capt. Stewart made his escape from the Dutch settlement, and for a year or two was not heard of. But in 1803, he again appeared in Nagasaki bay, this time more openly declaring his purpose. He now presented himself under the American flag, brought a cargo, avowedly American property, from Bengal and Canton, and solicited permission to trade, as also to supply himself with fresh water and with oil. The first request was positively refused, the second granted; and when his wants were gratuitously supplied, he was compelled to depart. Captain Stewart now gave up his interloping scheme as hopeless; he returned no more, and the only American ship subsequently mentioned is one in 1807, which professedly in distress between Canton and the western coast of America, prayed for wood and water, with which, at Doeff's solicitation, she was supplied, and, as Capt. Stewart had been, gratuitously. Whether she was really in distress, or was thus prevented from endeavoring to trade, the factory did not ascertain.

One very recent attempt of a mixed commercial and missionary character has, however, been made by American merchants from Macao. A vessel, with a missionary at once clerical and medical, and that able oriental linguist, the Rev. C. Gutzlaff, sailed from Macao in July, 1837, professedly to carry home some shipwrecked Japanese sailors. She steered for the bay of Yedo, and after a short intercourse with boats which the missionaries thought promising, the ship was fired upon. She made her escape to sea, and next anchored in the bay of Kagosima, in the principality of Satsuma, where she experienced a precisely similar repulse. And now, indignant at what the reverend physician, Dr. Parker in his Narrative, calls the treachery of the Japanese, the missionary adventurers determined to return to Macao, without visiting the only port—to wit, Nagasaki—where they had a chance of being permitted even to land their Japanese *protégés*. Whether this blunder or omission were the consequence of ignorance, or of their ascribing to Dutch intrigue the uniform repulse of all their predecessors, does not appear. The shipwrecked Japanese accompanied them back to Macao.

The next foreign attempts to be noticed were made by the Russians; and it almost looks as if they had once a chance of success. But if it were so, the opportunity was not seized by the forelock, and it never recurred.

During the reign of Catherine II., a Japanese vessel was wrecked on the coast of Siberia, and the empress ordered such of the crew as had been saved to be conveyed home. A Russian ship accordingly landed the rescued Japanese at Matsmai in 1792, and the captain, Adam Laxmann, made overtures respecting trade. He was formally thanked for bringing home the shipwrecked sailors, and permitted to repair to Nagasaki, there to negotiate with the proper authorities upon his commercial propositions. He was further informed that at Nagasaki alone could foreigners be admitted, and if the Russians ever again landed elsewhere, even to bring home shipwrecked Japanese, they would be made prisoners.

Capt. Laxmann did not go to Nagasaki, and the attention of the empress being probably withdrawn from so small a matter as trade with Japan by the engrossing character of European politics at that moment, the opening was neglected. It must be stated, however, that Dr. Von Siebold doubts of there having been any real opening. He ascribes the implied possibility of the Russian overtures for trade being entertained at Nagasaki, to the prince of Matsmai, or his secretary, feeling that the town was in no condition to sustain a conflict with a man-of-war, and being consequently anxious to get amicably rid of the Russian visitor.

In 1804, exertions were made to repair this omission. A Russian man-of-war appeared in Nagasaki bay, conveying count Resanoff, ambassador from the czar to the *siogoun*, and empowered to negotiate a treaty of friendship and commerce between Russia and Japan. The count brought with him official Dutch recommendations to the president of the factory, who had previously received advices upon the subject of the embassy, and recommendations from Batavia. These Heer Doeff had communicated to the governor, so that the constituted authorities of Nagasaki were not altogether unprepared for the ambassador's arrival.

It was on the 7th of October * that the Russian vessel was reported to be off the mouth of the bay. The usual commission was sent out to visit her and receive her arms in deposit; and upon this occasion, in compliment to the ambassador, the president was requested to accompany the deputation in person. Even at this first meeting the dissensions between the Russian and Japanese dignitaries began. The commissioners, regarding themselves as the representatives of the *siogoun*, required, as usual, that the marks of respect due to his person should be paid to themselves; whilst the ambassador deemed it inconsistent with either his individual or his official rank to humble himself before the deputies of a provincial governor.† The next dispute related to the arms, which Resanoff positively refused to surrender, this quarrel turning, like the former, upon the point of honor,

* Doeff.

† Upon the subject of this representation of the *siogoun's* person, a difficulty that occurred with the Coreans, and was settled during Doeff's presidentship, may be mentioned. The king of Corea sends an embassy to pay a sort of homage to every new *siogoun* upon his accession. They formerly repaired to Yedo for that purpose, but upon the accession of the present monarch, the Corean embassy was refused permission to visit the capital, and required to do homage to the prince of Tsu-sima, the immediate superior of Corea, who has a garrison upon the peninsula. This the Corean refused as a degradation, claiming admission at Yedo; and the dispute remained for years unsettled, the homage unpaid. At length, the prince of Kokura, grand treasurer of Japan, and the grand accountant (probable the Japanese chancellor of the exchequer), were sent as representatives of the *siogoun*, to Tsu-sima, to receive the Corean homage; and to this representation of majesty the embassy were content to pay it. The deputation from Yedo visited Doeff at Dezima upon their return to court.

not of safety, as he readily suffered the ammunition to be landed and held by the Japanese.

President Doeff avers, that it was solely owing to his good offices and personal influence with the governor, that the ship, thus imperfectly disarmed, was permitted to enter the harbor, and take up a secure anchorage, there to await the answer from Yedo, not as to the future opening of negotiations, but as to the present ceremonial. This single evening the Dutchmen were indulged in spending cheerfully in European society. But the next day a suspicion seems to have arisen of possible confederacy between the two sets of foreigners, however manifestly opposed their interests, and they were never again allowed to exchange a word. They contrived, however, to correspond in French, through the medium of the interpreters, always, ready apparently to favor the violation of the rigid code: the way, indeed, in which excessive rigidity is in most cases usefully though illegally compensated.

The jealousy of combination between the Dutch and Russians went so far, that the annual ship, this year really Dutch, and then in course of loading, was removed from her wonted berth to a distant station, and when she set sail, the captain and crew were forbidden to answer the kindly greetings and farewell of the Russians. The Dutch captain durst only wave his hat in reply, and this want of politeness seems to have given great offense to the courteous Muscovites, who imputed it to mercantile ill-will.

Meanwhile, the Russian ambassador earnestly solicited permission to land, and Capt. Krusenstern, the commander of the ship, as earnestly desired leave to repair his vessel. These requests, being contrary to law, required a reference to Yedo. But Nagasaki now witnessed an unprecedented phenomenon—the simultaneous presence of the two governors: the relief governor having arrived, and the relieved governor fearing to depart at so critical an emergency. Whilst awaiting the orders from Yedo, the colleagues deliberated. They inquired whether the Dutch factory could accommodate the embassy at Dezima, which Doeff, though straitened for room in consequence of a recent fire, agreed to do. But the proposal was not repeated, and the governors next talked of giving the Russians the use of a temple. This idea likewise was abandoned, and finally a fish warehouse, over against Dezima, but at the further extremity of Nagasaki, was selected for the residence of the Russian embassy. It was accordingly cleared out, cleaned, and prepared, for their reception, by inclosing it with palisades, to prevent external communication. These preliminary arrangements being completed, count Resanoff was, about the middle of December, installed with his suite in this strange *hotel d'ambassade*, where the Russian soldiers mounted guard with unloaded muskets. It is said that the court of Yedo decidedly disapproved of this ungentlemanlike treatment, in minor points, of the rejected European embassy. A former *siogoun* had, indeed, beheaded a Portuguese embassy, leaving only enough survivors to carry home the report of their reception, but he had not degraded or insulted them.

All these delays, difficulties, and annoyances, which Doeff ascribes to Resanoff's refusal to give up his guns and perform the *kotow*, were imputed by the Russians to Dutch influence and misrepresentation. This question requires no investigation; of course, the Dutch did not wish the Russian mission success, but underhand efforts were scarcely wanted to insure its failure. The affair was, however,

deemed important even at Yedo, as this is said to have been one of the very few occasions upon which the *siogoun** consulted the *mikado*; probably wishing for his sanction of a refusal that might lead to war.

Towards the end of March, a commissioner, who appears to have been a spy of the higher grade, arrived from Yedo with the answer of the *siogoun*, and the Russian ambassador was invited to an audience, at which he should hear it read. The governor requested Doeff to lend his own *norimono* for the conveyance of the ambassador from his warehouse-lodging to the government-house. The other preparations made were directed solely towards preventing the European intruder from acquiring any knowledge of Nagasaki or its inhabitants. The shutters of the windows of all the houses in the streets through which he was to pass were ordered to be closed; the ends of all the streets abutting upon those streets to be boarded up, and every inhabitant, not called by official duty to the procession or the audience, was commanded to remain at home.

A pleasure-boat of the prince of Fizen's conveyed the Russian embassy across the bay to the landing-place, where the Dutch president's sedan awaited the ambassador; a solitary acknowledgment of rank, as his whole suite followed on foot. The next day a second audience was granted, and in consequence of a heavy rain, *cago* were provided for the Russian officers. The answer was a decided refusal, and Doeff was requested to assist the interpreters in translating the Japanese official document into Dutch. He observed that the Russians probably did not understand this language, and offered to make a French version of the paper. But the Japanese, knowing nothing of French, could not have judged whether a translation into that language was correct; a point far more important in their eyes, than such a trifle as the answer being intelligible or not to those to whom it was addressed.

But though the object of the negotiation was peremptorily rejected, the negotiation itself was not yet over. The *siogoun* had rejected the presents offered him from the czar, whereupon count Resanoff naturally declined accepting the Japanese presents sent for himself. This was a point of vital importance to the governor of Nagasaki individually; he had been ordered to make the ambassador accept these presents, and a failure would have left him no alternative; he must have ripped himself up, imitated, most likely, by a reasonable proportion of his subordinate officers. By dint of intreaty, the interpreters, who had by this time picked up a little Russian, prevailed upon Resanoff to accept something; and indeed if they, or Doeff by letter, explained to him the inevitable consequence of his pertinacious refusal, a man of common good-nature could not but yield.

The Japanese, according to custom upon occasion of rejecting overtures, defrayed the expenses of the Russians at Nagasaki, and gratuitously supplied the ship with necessaries at her departure. The bitter reciprocal accusations between the baffled Russian diplomatist and the Dutch president are irrelevant to our object; the more so, perhaps, that Resanoff did not live to hear Doeff's charges against himself, or even to give an account of his mission. But short as was the remainder of his life, it allowed him time to take measures for the gratification of his own anger at his treatment at Nagasaki, which must have determined for a long time, if not permanently, the exclusion of his countrymen from any intercourse with Japan.

* Fischer.

Instigated by these vindictive feelings, he appears to have resolved upon making Japan feel the wrath of Russia. For this purpose, during his stay in Siberia or Kamtschatka, he directed two officers of the Russian navy, named Chwostoff and Davidoff, then temporarily commanding merchant-vessels trading between the eastern coast of the Russian dominions in Asia and the western coast of North America, to effect a hostile landing upon the most northern Japanese islands, or their dependencies.

It must here be stated that, before this period, the Russians had gradually possessed themselves of the northern Kurile islands, the whole Kurile archipelago having for centuries been esteemed a dependency of the Japanese empire, and more immediately of the prince of Matsmai. Whether this loss of a few islands in a rude and savage state were even known at Yedo, the Dutch factory were of course ignorant; and it seems not unlikely that the prince and his secretary-masters, if they could secure themselves against spies, would deem it expedient to conceal a disaster rather disgraceful than otherwise important.

It was upon Sagalien, one of the southern Kuriles, still belonging to Japan, that Chwostoff and Davidoff, according to Resanoff's orders, landed in the year 1806. This being the most unguarded part of the empire, they were able, unopposed, to plunder several villages, commit great ravages, and carry off many of the natives. On reëmbarking, they left behind them papers in the Russian and French languages, announcing that this was done to teach the Japanese to dread the power of Russia, and to show them the folly of which they had been guilty, in rejecting count Resanoff's friendly overtures.

The Japanese government, provincial and supreme, was utterly confounded at this whole transaction. The governor of Nagasaki, evidently by orders from on high, repeatedly asked the Dutch president's opinion of its object; and the French papers were sent to the factory with a request that Doeff would translate them. Some of the interpreters had gained sufficient Russian during the six months' detention of the embassy to make a sort of translation of the Russian copy; and thus, by comparing the two versions, the council of state would be enabled to judge of the fidelity, as to matter and spirit, of Doeff's.

The only immediate result of this really wanton outrage, was the degradation of the prince of Matsmai. He was judged incapable of protecting his subjects or defending his dominions; for which reasons, the principality of Matsmai was converted into an imperial province, and, with its dependencies, Yezo and the Kuriles, thenceforth committed to an imperial governor.

Four years later, Capt. Golownin was sent in a frigate to explore the Japanese seas, and especially the portion of the Kurile archipelago still belonging to Japan. In the course of a voyage of discovery so likely to offend the feelings of the Japanese, some of Golownin's crew indiscreetly landed upon the Kurile island Eeterpoo—or, according to Siebold's orthography, Jeterop—near a fortress, and they were in danger of being taken; but Golownin persuaded the commandant that the hostile incursion of Chwostoff and Davidoff had been a sheer act of piracy on their part, for which they had been punished—they had been imprisoned, but suffered to escape, and as far as appears, not dismissed the service—and that he himself had only approached the coast because in want of wood and water. A Kurile who spoke Russ, and a Japanese who spoke the Kurile tongue, were Golownin's usual media of conversation. The commandant was satisfied, treated Golownin

hospitably, and gave him a letter to the commandant of another Jetorop fortress, where, the anchorage being safer, wood and water might be more easily shipped.

Golownin made no use of this friendly introduction, but continued for weeks to sail about amongst the islands, exploring, according to his instructions. When at length the wants he had prematurely alleged really pressed, he did not seek the Jetorop harbor recommended to him, but cast anchor in a bay of another yet more southern Kurile island, Kunashir. Here a similar misunderstanding occurred with the commandant of an adjoining fortress, but was not so happily got over. The Japanese officer merely affected to be satisfied till he had lulled Golownin into security; and then, upon his landing without his usual precautions, surprised, overpowered, and made prisoners of him, his officers, and his boat's crew.

The mixture of cruelty and kindness that marked their treatment astonished the Russians, but is easily intelligible to those who have made acquaintance with the Japanese character. The cruelty was deemed essential to their safe custody, and any torture contributing to such an object would be unhesitatingly, as relentlessly, inflicted. The kindness was the genuine offspring of Japanese good-nature, ever prompt to confer favors, grant indulgences, and give pleasure, even at the cost of some personal inconvenience.

Thus the Russians were bound all over with small cords so tightly, as to render them perfectly helpless, as to induce the necessity of their meat and drink being put into their mouths: whilst their legs were allowed just sufficient liberty to enable them to walk. The ends of each man's cord were held by a soldier; and in this state they were driven over land or piled upon one another in boats, when they were to cross the sea. Their complaints that the cords cut into their flesh were totally disregarded, and though the wounds were carefully dressed every night, the cords were neither removed nor slackened; but their guards, who underwent more fatigue than themselves, were always ready to carry them when tired, and seemed to grant with pleasure the frequent requests of the compassionate villagers of both sexes upon their road, to be permitted to give the prisoners a good meal: when the givers stood around, and feeding them like infants, seemed to enjoy the refreshment they afforded. The Russians were moreover constantly assured that they were only bound as Japanese prisoners of their rank would be.

They were finally conveyed to Matsmai, and there kept in prison. After a while, a good house was prepared for their accommodation, where they could be guarded with less annoyance to themselves. The use they made of this indulgence was to attempt an escape, which of course led to their being again committed to the surer custody of a prison. The continued friendship of the governor after this evasion, the success of which must have compelled him to the *hara-kiri* operation—and they were not retaken for some days—is a lively example of the good disposition of the Japanese. So is the behavior of one of their guards, who, though degraded from a soldier to a prison servant, because on duty at the time of their flight, exerted himself unremittingly to procure them comforts. The great topics of Golownin's complaints in prison, where he and his companions were immediately unbound, are want of food and troublesome questions; but this simply means, that the abstemious Japanese could not even conceive the appetite of a Russian sailor, and that the Europeans were above answering questions which, under reversed circumstances, they would gladly have put.

The Japanese government endeavored to profit by the captivity of the Russians, both to instruct and improve the interpreters in that language, and to acquire astronomical science, of which they hoped to learn more from naval officers than from merchants. Amongst the learned men sent from Yedo for this purpose was Doeß's friend, the astronomer Takahaso Sampai, who was likewise, according to the *opperhoofd*, a commissioner appointed to act with the governor of Matsmai. As Golownin, who calls him Teské, and speaks of him with affection, seems unconscious of this branch of his mission, it may be suspected that even the philosopher upon that occasion played the part of *metsuke*, or spy.

Nearly two years from the seizure of Golownin elapsed ere such a disavowal of Chwostoff and Davidoff was obtained from competent Russian authority, as would satisfy the court at Yedo. When the disavowals and explanations were at length admitted, and the prisoners allowed to reëmbark in Golownin's own ship, which had carried on the negotiation between the two empires, the cordial joy and sympathy of the Russians' Japanese friends are described as really affecting. Golownin, upon his departure, was charged with a written document, warning the Russians against further seeking an impossibility, such as permission to trade with Japan. The warning seems to have been respected, as no subsequent attempts with or upon the southern Kuriles are mentioned.

The English attempts at opening a commercial intercourse with Japan are the next and last to be narrated. The first of these was too slight to give offense, and may be briefly dispatched. Soon after Capt. Stewart's last visit to Nagasaki, another strange vessel was reported to be off the bay. She was visited by the accustomed Japanese and Dutch deputation, and announced herself as a British merchantman from Calcutta, sent thither to endeavor to open a commercial intercourse between India and Japan. The cross was omitted in her flag, in compliment to the prejudices of the latter nation. The captain's request for leave to trade was refused, and the ship ordered away.

The next British vessel that visited Japan was the *Phæton*. Her intrusion into the bay of Nagasaki, as has been explained, had no connexion with views of traffic; but its unfortunate result left a hatred of the English name rankling in the hearts of the Japanese, very unpropitious to subsequent amicable or mercantile relations. Various additional measures of precaution were ordered, of which the demand of hostages from every strange sail prior to her entering the bay, as mentioned by Siebold, is one.

The British merchants made no second effort to trade with Japan; but in the year 1811, Batavia was attacked by an English armament, and governor Jansens capitulated for Java and all its dependencies. One of these dependencies the factory at Dezima undoubtedly was, the president, as well as the inferior officers and members, having always been appointed and sent thither by the governor of Batavia for the time being, with whom the *opperhoofd* corresponded, and to whose authority he was always subject. The English governor of Java, sir Stamford Raffles, naturally considered the Japanese factory as part of his government, and in the year 1813, proceeded to enforce his authority in that quarter, and thus effect the transfer of the factory and the trade to England. The measures he took for this purpose were the quietest possible; he dispatched two ships, as the annual traders, having on board a new Dutch *opperhoofd*—now British by allegiance—Heer Cassa, to relieve president Doeß, who had already held his office more

then double the usual time, and two commissioners—one Dutch, Doeff's predecessor and patron, Wardenaar; the other English, Dr. Ainslie—to examine and settle the affairs of the factory.

To the Japanese, these ships upon being visited appeared simply two more Americans, hired by the Dutch; and although to the factory deputation there seemed a something mysterious about them, it was not till Wardenaar landed and explained to the president and the warehouse-master that Holland was no more, the European provinces being incorporated with France, and the foreign colonies surrendered to England, that the state of the case was understood. Neither, indeed, was it properly understood then, for the first of the facts stated Heer Doeff refused to believe, and consequently to acknowledge English authority.

The question between sir Stamford Raffles and Heer Doeff, who was assuredly bound by the act of his superior, governor Jansens, is perhaps somewhat complicated by the English governor, like the Russian ambassador, not having lived to know the charges brought against him. It is one not to be investigated without the examination of official documents, and even then the discussion would be misplaced here, being irrelevant to the peculiarities and nationality of the Japanese. It may suffice to point out the improbability of Heer Doeff's statement, that not only no proofs were given him of the facts alleged, but that none were even sent the following year, although he had grounded his disobedience upon the want of such proofs—even of European newspapers.

Be this as it may, Heer Doeff resolved to remain *opperhoofd*, keeping the factory Dutch, and the trade in his own hands. The animosity against the English, originating in the suicides occasioned by the adventure of the *Phæton*, placed power in his hands, and he used it skillfully for his own purposes. He was obliged, however, to seek the aid of the interpreters, as in all underhand proceedings.

Heer Doeff invited the five chief interpreters to Dezima, and in Wardenaar's presence communicated to them that gentleman's statements, his own disbelief of all beyond the conquest of Java by the English, and the fact that the ships then in the harbor were English. The Japanese were confounded at the idea of public vicissitudes foreign to their experience, and terrified at the weight of responsibility impending over the authorities of Nagasaki, who had again been duped into suffering the intrusion of English vessels. Willingly, therefore, did they agree to the scheme by which Doeff proposed to avert such consequences. This was to suppress the whole history of the conquest, and to state that a successor had been sent him, in case the Japanese should object to the further prolongation of his already unwontedly prolonged presidentship; but that the governor of Batavia wished, if not disagreeable to the governor of Nagasaki, to continue him yet a while as *opperhoofd*, that he might profit by a few years of trade, after so many blank seasons. This arranged, Doeff proposed to buy the cargoes of the ships, negotiate their sale and the purchase of return cargoes on his own account with the Japanese, and finally sell the latter to the English commissioners.

The strong representations made by Doeff and the interpreters of the hatred entertained by the Japanese towards the English, of the conflict and bloodshed that must ensue upon revealing the truth, evils they had not been sent there to provoke, induced the intended president, the commissioners, and the captains of the vessels, to submit to Doeff's terms. The stratagem succeeded; the vessels

passed for Americans in the Dutch service, and Doeff remained Dutch president. Dezima alone in the whole world then being in fact Dutch.

Dr. Ainslie, who now visited in Nagasaki, according to Doeff, as an American physician, appears, from the very slight report of his mission given in sir Stamford Raffles' Memoir, to have experienced great kindness and hospitality, and to have been much pleased with the Japanese character, especially with the treatment of women, and the elegant manners of the ladies. It is to be observed that this report gives the impression of Dr. Ainslie's having been known as an Englishman. Indeed, he positively states that the Japanese spoke to him of his countrymen with respect, averring their conviction that the English would never play a second act of the Russian embassy. But, as before said, this is not the place for discussing the question as mooted between sir S. Raffles and president Doeff; and the subject may be dismissed with the wish, that the publication of the Recollections of the latter may induce some one who possesses, or has access to the requisite knowledge of the facts to give a British statement of them to the world.

In 1814, Heer Cassa again appeared at Dezima as appointed *opperhoofd*, bringing tidings of the great events of 1813 in Europe, especially of the Dutch insurrection in behalf of the House of Orange, and the consequent prospect of the immediate restoration of the Dutch colonies by England. Sir S. Raffles and Heer Cassa probably expected that this information would remove all Heer Doeff's patriotic objections to follow the fate of his lawful superior, governor Jansens, and obey orders from Batavia, as of old. But Doeff still professed disbelief, and recurring to the measures of the preceding year, enforced compliance by the same threats then employed. He was now energetically aided by the interpreters, whose lives would be forfeited should their previous complicity be discovered.

This year, however, Heer Cassa was less unprepared for the conflict—he counter-manceuvred; and had he engaged no lady-domestics from the tea-houses, might possibly have triumphed. He gained over two of the confidential interpreters, and negotiated through them, not the disclosure replete with danger to all, but the procuring from the court of Yedo a refusal of Doeff's request for leave to remain. But some of the women in Cassa's service were Doeff's spies; from them he learned what was going forward, and by threatening the interpreters to lay the whole truth, at all hazards, before the governor of Nagasaki, he carried his point, and again sent away his appointed successor. Sir S. Raffles did not apparently think it worth while, under the circumstances, to renew the attempt. He sent no more ships; and as some time elapsed ere a Dutch government was reestablished and in full action in Java, Heer Doeff paid the price of his triumph in another interval of years without trade, emoluments, or European comforts. It was not till 1817 that Dutch vessels brought him a Dutch appointed successor, Heer Blomhoff.

All that need be added, upon the subject of these attempts, is, that Japan now possesses interpreters understanding English and Russian as well as Dutch, and that, since the year 1830, these interpreters are according to Siebold, stationed at different points all round the external coast, in preparation for the possible approach of any strange ship. It seems something singular that in Dr. Parker's account of his repulse in 1837, these interpreters are not mentioned; unless we are to suppose that they might be present, but finding Mr. Gutzlaff perform their

part, thought it well to conceal their own knowledge of English. If this were so, they might thus discover the missionary scheme, and hence the virulence of the hostile attack, without the vessel having been first ordered away—the usual course.*

Dr. Siebold speaks of squabbles in his time with English whalers, which necessarily or unnecessarily violated the Japanese harbors. Yet as it appears that some of these very offending whalers have since been supplied with wood and water, it may be hoped that the bitterness of animosity to England has subsided, unless revived by Dr. Parker's missionary views, as it must still and ever be difficult for the Japanese to distinguish between English and Americans.†

* [The account already given of this voyage in a previous volume (see vol. VI., page 353) obviates the need of any further remarks here as to its objects and doings, but when that article and Dr. Parker's Narrative were both before the writer of this paper, we think the character and intentions of the voyage might have been more fairly stated. It was not a missionary, but a commercial, voyage; and the medical services of the physician with the aid of interpreters, and the bringing back of shipwrecked natives, were made use of to obtain, if possible, an interview with the Japanese authorities, and learn their present feelings regarding a trade. It is indeed something singular, that if the interpreters mentioned by Siebold are stationed along the coast none came on board the Morrison, and the difficulty is most easily removed by concluding that there are none; for how are they to obtain the knowledge of Russian and English, two most difficult languages for foreigners to learn to speak, even with living teachers, while shut up in their own land and having never seen an Englishman, and very seldom a Russian? Even if there are such interpreters, they would have found great difficulty in discovering a 'missionary scheme' which had no existence. In the bay of Yedo, the vessel was fired upon before she came to anchor, or even her national flag could be seen or known; and at Kagosima, she was told that at Nagasaki, there were proper authorities with whom she could treat; and the probable reason of her being fired at was from misunderstanding her intentions in laying at anchor after the officers had declined to receive the men. These very officers expressed the most lively sympathy for their unfortunate countrymen, and regretted that they were forbidden to receive them.]

† [If the Japanese government so sedulously guard their coasts from the approach of foreign ships, and forbid their people from going abroad, the winds which prevail on their coasts are constantly driving their vessels out to sea, and scattering the natives over the face of the earth, thus bringing them in contact with other nations. Last month we had occasion to mention the arrival in Macao of three tempest-tost mariners picked up in the Pacific; and a ship from the Sandwich Islands this month brings an account of the arrival there of seven taken off a wreck in lat. 34° N. and long. 174° E., on the 6th of June, 1840, by captain Cathcart of the whale ship James Loper; this happened only three days before the rescue of the three men by captain Codman, the two junks being about 200 miles from each other. The seven men were sent to Kamtschatka. In December, 1832, a Japanese junk anchored in the harbor of Waialua in Oahu, which had drifted about in the Pacific almost a year; it had on board only three men, who, after remaining at Honolulu for eighteen months were also sent to Kamtschatka. Besides these two instances, there are the two mentioned in vol. VI. of the Repository, page 209. In 1836, six Japanese were brought to Canton, by the Chinese authorities, who had been wrecked on the island of Hainan; and in 1838, four more were brought to Canton, who were supposed to be Lewchewans. The case mentioned by Siebold in No I. of this series of papers (see vol. IX, page 121,) is another that had like to have proved fatal. The men brought in the Argyle say that two junks left their village last year, which were never heard of afterwards. Klaproth, too, derived much of his knowledge of Japan from shipwrecked men, whom the Russians took up; and we cannot doubt that many more vessels are driven off from the coast which founder, or are never more heard of.]

ART. III. *Illustrations of men and things in China: mode of making walls and walks; a lampoon; a worshiper.*

Mode of making walls and walks. The Chinese have a substitute for stone or brick pavements, called by foreigners *chunam*, derived from an Indian word meaning lime, from the use of lime in its composition, and which they call *sha hway*, or 'sanded lime.' It is made by mixing sifted sand with quicklime in the proportion of about 15 to 1, and thoroughly working them together with a hoe, occasionally sprinkling the heap. It is then thinly spread upon the ground, and beat very solid with a kind of wooden peels, now and then wetting the place to assist the solidification. The materials for walls are the same, but the gravel is rather coarser. In constructing a wall, boards are set within posts on each side of the foundation just the thickness of the intended wall, and the prepared gravel poured in and pounded down solid with long heavy beaters. When full to the top of the boards, additional ones are placed above them, and the process repeated, till by successive increments the wall is done. When thoroughly dry, it is coated with coarse plaster for preservation from rain, and if the coating is well done, the wall becomes in time very hard and stony. Besides the usual mode of laying brick to make the walls of dwellings, either plastered or not, houses are also constructed in the same manner of this sanded lime; but more commonly tiers of bricks are loosely laid in to render it more substantial, and the whole covered with plaster, and whitewashed.

In places where burned bricks are expensive, the people have devised a substitute, viz., large blocks made of disintegrated felspar and lime. Localities often occur in the granitic strata in this region where the felspar predominates, and, by exposure, has disintegrated and fallen down in the form of coarse clay. The workman brings his tools to the place, consisting of a sliding wooden form of the size of his intended bricks, and a long beater. He turns up the clayey felspar, and mixing more or less lime with it as he sees fit, pours the same into the mold, and pounds it in as solid as possible; then opening the frame, he dries the mass in the sun. These blocks are about 14 inches long by 6 square, and sell for \$3 to \$3½ a hundred. Almost all the houses on the island of Hongkong are built of this material, which in dry situations answers well enough to sustain a roof, and shelter the inmates from wind and rain; but when a freshet

flows into a village of such dwellings, it soon causes them to be dissolved,—an event by no means unknown in some seasons.

A lampoon. The following satirical piece was written and circulated soon after the riot in Canton, Dec. 12th, 1838, to which the ninth and tenth lines refer. The two persons named in the third and fourth lines were notorious opium dealers, and while holding office were supposed to be screened by gov. Tāng, who, from them and others of the inferior magistracy, is charged with having received 'three tens and six,' or 36,000 taels per month for the use of the revenue cutters for purposes of smuggling. It is a pretty close translation.

In truth, there's no luck at all in Canton,
 For Tingching in governor's hall is found,—
 Who, of Cheih Shakwang, is the well known patron,
 And Ta Luhchüh by him rose from the ground.
 The boats of Two Kwang are privily let,
 For a monthly sop of three tens and six.
 Poor Ho Laoukin! he strangled him to death,
 Because his cash and coin could not suffice;—
 How was the cross all broken down and lost,
 And the curtained tent quite overset and tost!
 He put a tell-tale cangue on Punhoyqua,
 And squeezed the pelf from uncle Howqua.
 He scared poor Fung Sühchang almost to death,
 And Lew Shoolüh had well nigh lost his breath.
 If we hope for halcyon days of peace to come,
 Unbutton and dismiss this infamous Tāng;
 For if he stays three years in power,
 Canton will be just like one hot cauldron.

A worshiper. I was walking one day in the environs of Honan, when I came across two respectable elderly matrons worshipping before a small shrine, which, from all appearances, they had themselves placed there among the graves by the wayside. No image was visible, but my attention was arrested by the inscription over the shrine, 求則得矣 *kew tseih tih e*, freely rendered by, 'Ask and ye shall receive.' One of the women was kneeling on the grass, and devoutly praying, while her companion was making ready the paper to burn before the deity. In the streets of Canton, altars are erected, and before some of them, six, ten, twelve, and more, women, are sometimes seen worshipping, lighting incense sticks, kneeling, and endeavoring by repeated throws of the *keën pei*, or divining blocks, to ascertain the answer to their prayers. This worship in the streets is not deemed indecorous, nor does it appear to be done by them to be seen of men.

ART. IV. *Rewards for British ships and British subjects, offered by Eleäng, the lieutenant governor of Canton, in a proclamation, dated February 27th, 1841.*

BOUNTIES have again been offered for British subjects and British ships. Early in the summer of 1840, about the time the expedition arrived in China, the governor of this province issued a proclamation promising large rewards for the capture of English vessels, and for the seizure of British subjects. One or two seizures were made, but no notice seems to have been taken of the proclamation by those against whom it was designed to operate. This second document holds out the promise of still larger rewards, and is apparently attracting no more notice than the first. It is issued, however, under circumstances which fix a very foul stain on the character of the provincial government—none the less foul, because it may have been occasioned by the spirit and letter of the emperor's own commands. The document is chiefly deserving of notice on account of the exhibition it makes of that bad spirit which is so characteristic of the Chinese government, especially in its relation to foreign countries. It was resolved upon, drawn up, and made known in private circles, while ostensibly amicable negotiations were going on with those who were to be its victims—dead or alive. It is not simply a declaration of war, it is a call for hostilities in their worst forms. The emperor's edicts, given at Peking on the 27th January, show unequivocally what line of policy had been fixed upon by the imperial counsels. "There can only remain one course," says the emperor, viz., "to destroy and wipe them clean away, to exterminate and root them out, without remorse." Accordingly he instructs his high officers "to compel these rebellious foreigners to give up their ringleaders, that they may be sent *encaged* to Peking, to receive the utmost retribution of the laws;" i. e. to be cut into ten thousand pieces, to undergo death in the most ignominious and cruel manner.

Before introducing the proclamation, which we borrow from the Canton Register, a few things must be remarked concerning his excellency, the lieutenant-governor, by whom it is issued. E, or Eleäng, is a Mantchou, and is said to be (as is evidently the case) much under the influence of Lin, to whose measures he adheres, and by whose policy he is guided. His proclamation of rewards is a mere second edition of that issued by Lin. Indeed, since Lin's de-

gradation, Eleäng has been the principal local agent in hastening on that collision which has been so disastrous to the military and naval forces and defenses of this province. To the rational and very pacific policy advanced by the imperial commissioner Keshen, he has been violently opposed, and very likely chief actor in causing his removal and recall to Peking. It is said, and on good authority, that he has charged Keshen with having received bribes from the British plenipotentiary! It is said also, that he compelled Keshen, before giving up the seals of governor, which he was temporarily holding, to affix them to this infamous proclamation,—which he himself had issued, Keshen having declined taking any part in getting up that paper. The following is the translation.

E, lieutenant-governor, &c., issues the following scale of rewards.

1.—If the native traitors can repent of their crimes and quit the service of the (English) foreigners, come before the magistrates and confess, their offenses will be forgiven; and those who are able to seize alive the rebellious foreigners, and bring them before the magistrates, as well as those who offer up the foreigner's heads, will be severally rewarded according to the following scale.

2.—On the capture of one of the line-of-battle ships, the ship and guns will be confiscated, but all that the ship contains, as clothes, goods and money, shall be the reward of the captors, with an additional reward of \$100,000; those who burn, or break to pieces, or bore holes through a line-of-battle ship's bottom, so that she sinks, upon the facts being substantiated, shall be rewarded with \$30,000; for ships of the second and third class the rewards will be proportionably decreased.

3.—The capture of one of the large steamers shall be rewarded with \$50,000, for the smaller, one half.

Those among the brave who are foremost in seizing men and ships, and who distinguish themselves by their daring courage, besides receiving the above pecuniary rewards, shall have buttons (official rank) conferred on them, and be reported for appointments in the public service.

4.—Fifty thousand dollars shall be given to those who seize either Elliot, Morrison, or Bremer, alive; and those who bring either of their heads—on the facts being ascertained—shall get \$30,000.

5.—Ten thousand dollars shall be given to those who seize an officer alive, and \$5000 for each officer's head.

6.—Five hundred dollars shall be given for every Englishman seized alive; if any are killed and their heads brought in, three hundred dollars will be given.

7.—One hundred dollars will be given for every sipahe or lascar taken alive, and fifty for their heads.

8.—Those among you who, in their efforts to seize the English rebels, may lose their lives, on examination and proof of the facts, a reward of three hundred dollars shall be given to your families.

The foreigners of every other country are respectful and obedient, and do not like the English cause commotions; it is not permitted to seize and annoy them—thus will the good and virtuous remain in tranquillity. (February 27.)

ART. V. *Progress of the war; battle of the Bogue and destruction of the forts there and on the river up to Canton; armistice and arrangements for trade agreed on.*

IN our last number, we briefly summed up the proceedings of the expedition to China, from the time of its arrival on the coasts in June last, to the breaking off of negotiations, resumption of hostilities, and taking of the Bogue forts, on the 26th of Feb. The details of the battle at the Bogue we were then unable to give. That omission we now supply, by insertion of the following extract from a communication made to our cotemporary of the Canton Press. After particularizing the opening of hostilities, on the expiry of the time allowed for the conclusion by Keshen of the treaty arranged with him,—our cotemporary's correspondent thus proceeds: in his narrative, we have ventured to make a few changes and omissions.

"Owing to the calmness of the weather, the progress of the fleet was very tedious; the steamers here came into requisition, and the forces now assembled consisted of the following vessels:—Calliope, Samarang, Herald, Aligator, Sulphur, and steamer Nemesis, forming the advanced squadron, which arrived at the Bogue on the 19th; the Wellesley, Blenheim, Melville, Druid, Modeste, and steamers Queen and Madagascar, which arrived between the 23d and 25th, with the transports Sophia, Minerva, Thetis, Eagle.

"During the whole of the 25th, the note of preparation for the approaching struggle was sounded through the fleet. In the forenoon a landing was effected on South Wangtong, of three howitzers, and about 150 men of the 37th M. N. I., with parties of the royal and Madras Artillery, under the superintendence of sir Le Fleming Senhouse. The landing was remarkably well managed; the Nemesis, having towed the troop-boats ashore, took up a snug berth, nearly shut in from the fire of Anunghoy and the fort on the western side of the river, backed out, and gave it to Anunghoy with her bow-gun, and to the western fort with her stern. Some of the shot from these forts fell pretty near her; from North Wangtong the Chinese could make nothing of it, their shot falling a long way outside of her. The position taken by the landing party was perfectly covered from the fire of the Chinese. It is singular, that with all the care with which they appear to have fortified and protected North Wangtong, they should not have seen how easily a landing could be effected on South Wangtong, without being exposed to their fire. This was a fatal mistake, for it gave us a position that commanded their stronghold of North Wangtong.

"At daylight on the morning of the memorable 26th, the three howitzers opened—from the sandbag battery, raised during the night by our men on South Wangtong—upon the Chinese fortifications on the northern island. The firing was kept up with spirit, and the shells told with great precision, for the buildings and wooden huts, under the walls of the custom-house fort, were perceived to be on fire, and were soon demolished. The shells and rockets must have made considerable havoc in a large encampment, stretching from the fort on the west end of the island, behind the round fort on

the hill, towards the upper custom-house fort.* The whole defenses of North Wangtong were very strong, and exceedingly well covered and protected by sand-bag batteries, most regularly and neatly made, and had they been bravely served, would have cost a severe struggle, and the blood of many a gallant fellow, before them.

"It was arranged that a combined and simultaneous attack should be made on all the Bogue forts, shortly after daylight on the morning of the 26th, but owing to its falling calm, with a strong ebb-tide, it was found impracticable, some of the ships that weighed being obliged to bring to again, and wait for the flood-tide to serve. About 11 o'clock A. M. the *Blenheim* was seen under weigh, bearing down for the great Anunghoy fort, accompanied by the *Queen* steamer, with three rocket boats, keeping a little away into Anson's bay, and followed by the *Melville* about one mile distant. The ships for the attack of Wangtong were also on the move. It was nearly calm, and the ships dropped down very slowly: the suspense became oppressive; it was with breathless interest we watched the majestic gliding of the ships slowly to their work of destruction; not a sound breaking the ominous stillness that hung over the waters. The hills above Anunghoy, and stretching far away inland, were covered with large bodies of the enemy, posted at commanding points, covered by sand-bag batteries. On the opposite side of the river, along the ridge of the Tanan hills, the enemy also were seen in great strength.

"The *Queen* steamer commenced the action, firing the first shot. The Chinese replied promptly from the strong sand-batteries lately raised towards Anson's bay, and the lower Anunghoy fort. The *Blenheim* coolly dropped down, without returning a shot to the brisk fire opened on her, till within 600 yards of Anunghoy, when she brought to, clewed all up, and opened her broadside. The *Melville* followed about 10 minutes later in the same gallant style, and took up an admirable position about 400 yards off the fort, a short way ahead of the *Blenheim*. Like the *Blenheim* she did not fire a shot till she had brought to, then she gave her starboard broadside in quick succession. Her firing was splendid, and did considerable damage to the fort. The *Blenheim's* fire was directed more against the sand batteries than against the people at the guns in the fort. The practice of the *Queen* and the rocket-boats deserves the greatest praise. During the heat of the action, a boat broke adrift from the *Melville*, and drifted close in under the guns of Anunghoy. A boat was dispatched to bring her back, which was effected in cool and gallant style without loss. After a few broadsides, the dragon hearted Tartars were seen flying out of the fort in great numbers, up the hill at the back of it, and around its base towards Anson's bay. Sir Le F. Senhouse then landed with about 300 men, consisting of the *Blenheim* and *Melville's* marines and blue jackets, and carried the forts, sweeping them clean from one end to the other. The British jack was hoisted, and the famed Anunghoy forts were in our possession at half-past one o'clock. The loss of the Chinese at this point was not so severe as one would have thought from the heavy broadsides of the 74s. They only lost about 20 killed, amongst whom were two officers, one of whom was a fine stout elderly man, lying near the officer-house, situated in the centre of the lower Anunghoy fort, with a bayonet wound in the right breast. By some he was supposed to be Kwan; one or two low officers were taken prisoners, but, after being taken

* To render clear what is here meant, it should be observed that North Wangtong was strongly protected by a double fortification on the eastern side, near which was the custom-house, by a good and new battery, à fleur d'eau on the west side, commanded by a little old crumbling hill fort, and by recently erected batteries of earth and sand, on the northern and southern sides. In the centre of all these was the encampment referred to.

on board of the ships, were let go. On our side not a single casualty occurred. The rigging and spars of the ships were a good deal cut up, a few shot also hulled them. Two hundred and five guns were taken, spiked, and destroyed. It is almost incredible, considering the heavy fire maintained by the forts on these vessels, that they should have escaped without losing a man.

"Whilst the Blenheim and Melville were engaging Anunghoy, on the eastern side, the Calliope proceeded up the other channel, on the western side of Wangtong (or Thwart-the-way) island, and opened the action at North Wangtong, closely followed by the Samarang, Herald, Alligator, the advanced squadron being directed to take up a position, north of the island—while the Wellesley, Druid, and Modeste attacked the western defenses. The continued firing of the fleet and forts, produced a roar, echoed back by the neighboring hills, like incessant peals of thunder, perfectly awful, and formed the grandest spectacle of this memorable day! About 12 o'clock the Chinese fire on Wangtong slackened, and the Nemesis was seen towing the troops to the landing place, close to the fort on the western end of North Wangtong. The landing was soon effected, the gallant major Pratt leading, with detachments of the 26th and 49th, in two boats, under major Johnson, closely followed by the marines under captain Ellis, the 37th M. N. I. under captain Duff, and the Bengal Volunteers under captain Mee. The force pushed rapidly up the ascent, passing in the rear of the first battery, and to the top of a steep hill. The fort here was expected to cost us a severe struggle and great loss to take, which it certainly would have done, had it been held by brave men. It was carried in splendid style, major Johnson, closely followed by captain Moorhead, leading the escalading party. The Chinese were driven out with considerable slaughter, and fled down the hill toward the custom-house fort, closely pressed by our force. It was an animating and cheering sight to see our brave fellows pursuing the enemy; but it was with feelings not unaccompanied by pity that I saw the poor flying wretches shot down. The whole of our force now pressed quickly on to the custom-house fort, and formed under the walls, opening a sharp fire of musketry on them. A few minutes more saw the British flag hoisted on the lower custom-house fort, which was greeted with cheers from the transports. Thus Wangtong was in our possession. The detachment for the service of the engineer department was furnished by the seamen of H. M. S. Wellesley, under command of lieutenant Birdwood, Madras engineer.

"The loss of the Chinese on North Wangtong amounted to about 250 killed and 100 wounded; above 1000 were made prisoners in the custom-house fort, all of them excepting about 100, who were kept to bury the dead, were landed and set at liberty on the western side of the river.

"Whilst the vessels were dropping down to engage the forts, 4 boats were observed to leave the island, and stand away for Tiger island, the Chinese from the upper custom-house fort opening a fire upon them, but without effect. It was afterwards ascertained, that these boats contained most of the officers and their immediate followers, who fled panic-struck the moment they saw our ships under weigh, taking, it has been supposed, the base and cruel precaution of barring the gates, to prevent their countrymen from following their example.

"About 4 o'clock in the afternoon the Nemesis, having in tow several boats filled with the Wellesley's marines, proceeded to occupy the fort on the western shore under the Tanan hills. This fort had been previously silenced by the admirable firing of the Wellesley. The troops effected a landing without difficulty, the Nemesis throwing an occasional shot or two to keep the Chinese in play. The force proceeded up the hills and dispersed the Chi-

nese, and destroyed and fired their encampments. The fire blazed long after dark, and formed a grand closing spectacle to this eventful day's work. The blaze must have been seen for miles off, and told the sad tale to the Chinese of the fall of the Bogue forts. It burned in a circle of nearly two miles, casting a strong glare over the heavens and waters of the Bogue, forming, as it were, a vast illumination in commemoration of our triumph over the black-haired race of Han! I did not hear the number of Chinese killed in this fort stated; they lost 30 guns. All the fortifications, those on Wangtong excepted, are now being dismantled and leveled."

On the morning of the 27th, the advanced squadron, under captain Herbert, consisting at this time of the Calliope, Herald, Alligator, Sulphur, and Modeste, (the Samarang having been sent to lie in Macao Roads, where the Hyacinth had previously remained,) proceeded up the river, with the steamers Nemesis and Madagascar. In the evening was issued the following.

Circular to Her Majesty's Subjects.

A Chinese force of upwards of 2000 troops of *élite* (strongly intrenched on the left bank of the river at this point, and defended by upwards of 100 pieces of artillery), was entirely routed this afternoon, after an obstinate resistance, attended with great loss of life. The cannons were rendered unserviceable, the encampment and ammunition destroyed, and the late British ship Cambridge blown up, she having previously taken part in the action from a position close to the opposite side of a raft reaching across the river from the west of the intrenched camp. This signal service was achieved by an advanced squadron, consisting of the vessels named in the margin, under the command of captain Herbert of H. M.'s ship Calliope. The casualties on the side of H. M.'s forces have been inconsiderable, but are not yet accurately ascertained.

H. M.'s ship Calliope, at anchor off Brunswick Rock,

Whampoa Reach, 27th February, 1841, 9 P. M.

(Signed) CHARLES ELLIOT, H. M.'s Plenipotentiary.

Vessels engaged: Calliope, Herald, Alligator, Modeste, Nemesis, Madagascar.

We have been informed, by an eye-witness, that two of the Chinese officers fell on the bayonet of the marines. When driven to the rear of their intrenched camp, some of the soldiers stood like men, fighting hand to hand. About 200 fell; and it was supposed that the chief officer in command was among that number, he having recently arrived from Hoonan. The steamers received a few shot, one grazing the top of the steam condenser of the Nemesis.

On Monday, 1st March, the raft that had been built across the river near the above-named fort, was taken away, and the ships proceeded. The taking of the next fort was thus announced.

Circular to Her Majesty's Subjects.

Whampoa Reach, 3d March, 1841.

A masked battery (situated on the N. E. end of Whampoa island) fired upon H. M.'s ship Sulphur and a division of boats yesterday morning, and was gallantly carried by the boats' crews. The advanced squadron, consisting of the ships mentioned in the margin, is at anchor off Howqua's Folly, and that place is occupied by H. M.'s forces. H. M.'s plenipotentiary was this day visited by the *Kwangchow foo*, under a flag of truce, and there is a suspension of hostilities.

(Signed) CHARLES ELLIOT, H. M.'s Plenipotentiary.

Ships in advance: Herald, Alligator, Sulphur, Modeste, and two sail of transports.

About twenty Chinese were killed here, and twenty-three guns destroyed. The Pylades from Chusan, Starling, transports, &c., joined the advanced squadron in the afternoon.

Sir Hugh Gough, major-general and commander-in-chief of the land forces, arrived on the 2d.

The several circulars and notices which follow bring down the narrative to the close of the month.

Circular to Her Britannic Majesty's Subjects.

The armistice granted to the enemy having expired yesterday morning, at 11 A. M., the works in immediate advance of Howqua's Fort were occupied. The accompanying proclamation was then issued to the people of Canton.

(Signed)

CHARLES ELLIOT, H. M.'s Plenipotentiary.

On board H. M. S. Calliope, Whampoa Reach, 7th March, 1841.

"By Charles Elliot, Esq., &c., H. M. Plenipotentiary in China,—a Proclamation.

"PEOPLE OF CANTON:

"Your city is spared, because the gracious sovereign of Great Britain has commanded the high English officers to remember, that the good and peaceful people must be tenderly considered. But if the high officers of the celestial court offer the least obstruction to the British forces in their present stations, then it will become necessary to answer force by force, and the city may suffer terrible injury. And if the merchants be prevented from buying and selling freely with the British and foreign merchants, then the whole trade of Canton must immediately be stopped. The high officers of the English nation, have faithfully used their best efforts to prevent the miseries of war: and the responsibility of the actual state of things must rest upon the heads of the bad advisers of the emperor. Further evil consequences can only be prevented by wisdom and moderation on the part of the provincial government.

"Dated off the fort of Eshamee, near to Canton, the 6th day of March, 1841."

Circular.

Macao, 10th March, 1841.

A report has this day reached the undersigned to the effect that the authorities at Canton have granted pilot chop- to ships other than British to proceed to Whampoa. The port of Canton, from its entrances to the opposite extreme, being in the military occupation of her majesty's arms, there is no reason to believe that his excellency the commander-in-chief of the naval forces will under present circumstances admit the efficacy of passports or papers granted by the Chinese government; the undersigned, therefore, apprehensive that disappointment may be created, considers it right to give notice that it is highly improbable that ships will be allowed permission to enter the river under any authority other than that of the commander-in-chief. It should also be stated, that a close embargo will very shortly be laid on the city and trade of Canton, unless and until the whole foreign trade proceeds upon a perfectly equal footing.

(Signed)

CHARLES ELLIOT, H. M.'s Plenipotentiary.

Public Notice.

Macao, 13th March, 1841.

At the request of his excellency the naval commander-in-chief, notice is hereby given that British and foreign merchant ships will not be permitted to proceed higher than North Wangtong until further notice.

By order of H. M.'s plenipotentiary, EDWARD ELSLIE, Sec., &c.

Circular to Her Majesty's Subjects.

H. M. S. Calliope, Whampoa Reach, 15th March, 1841.

The fort in the Macao passage near Canton, which had been considerably strengthened and supported by flanking field works, was carried on the evening of the 13th inst., by the force mentioned in the margin, under the command of captain Herbert, of H. M. ship Calliope; the enemy manifesting more spirit than has been observable since the affair of the 27th ulto. The fort has been since garrisoned and the Modeste is at that point. On the morning of the same day, the Nemesis with the boats and marines of H. M. ship Samarang, and a boat from the H. C.'s steam ship Atalanta, proceeded from Macao towards Canton by the Inner Passage. Seven small works or batteries have been carried, 105 pieces of cannon destroyed, and 9 sail of men-of-war junks blown up, between Macao and Tszennai; the

chop-house at the last place was burnt down. The briefest notice of this service would be unsuitable, which failed to mention the admirable steadiness and ability displayed by Mr. William H. Hall, R. N., commander of the *Nemesis*, in the navigation of that extraordinary vessel. She was moved onwards for some succeeding miles in her own depth of water, and with the breadth of the river so near her own length, that it became necessary on several occasions, to force her bow into the bank and bushes on one side to clear her heel of the dry ground on the opposite. Formidable obstructions to the navigation were removed by the steamer with characteristic energy.

By order. (Signed)

EDWARD ELMSLIE, Secretary, &c.

H. M. ships *Modeste*, *Starling*, and the H. Co.'s steamer *Madagascar*: boats of H. M. ships *Blonde*, *Conway*, *Herald*, *Alligator*, *Hyacinth*, *Nimrod*, *Pylades*, and *Cruizer*.

Circular to Her Majesty's Subjects.

H. M. cutter *Louisa*, at anchor off Canton, 19th March, 1841.

A flag of truce having been fired upon from a work on the left bank of the Macao Passage, near this city, on the 16th inst., captain Herbert, in command of the squadron in advance moved forward the ships and vessels named in the margin (*Modeste*, *Algerine*, *Starling*, *Hebe*, *Louisa*, *Nemesis*, *Madagascar*, boats of H. M. ships, *Calliope*, *Blonde*, *Conway*, *Herald*, *Alligator*, *Sulphur*, *Hyacinth*, *Pylades*, *Nimrod*, *Cruizer*, and *Columbine*), and a flotilla of boats under the command of captain Bourchier of H. M. ship *Blonde*, formed into 3 divisions under the immediate charge of commanders Barlow and Clarke and lieutenant Coulson of the *Blonde*, captain Bethune of H. M. ship *Conway* seconding and assisting capt. Bourchier in the general direction of this branch of the service. H. M. S. *Hyacinth* and a division of boats under the command of commander Belcher, seconded by commander Warren, were placed at the south entrance of a branch of the river re-communicating with the main stream at Fatee; this movement being made with the purpose to cut off the retreat of a numerous flotilla which had taken part in the aggression of the 16th inst. The necessary arrangements having been completed, the whole force was moved forward simultaneously yesterday at about noon, carrying in the course of two hours all the works in immediate advance, and before the city (the Dutch Folly inclusive), and taking, sinking, or destroying the enemy's flotilla. The Chinese defended themselves with constancy at the main point of attack, notwithstanding the excellent fire of H. M. S. *Modeste* and the other attacking vessels, some of the people standing to their guns till they were dislodged by the musketry from the seamen and marines. H. M. S. *Herald*, brought over the flats by dint of great care and exertion, entered the reach during the engagement, and the appearance of such a reserve no doubt contributed to the success of the day. These important and admirably conducted operations have placed Canton under the guns of the squadron, and the vessels remain at an anchorage commanding all approaches to the city, from the southern and western branches of the river. The casualties on the side of H. M. forces have been inconsiderable.

(Signed) CH. CHARLES ELLIOT, Her Majesty's Plenipotentiary.

Circular to Her Majesty's Subjects.

Canton, Hall of the British Factory, 20th March, 1841.

A suspension of hostilities at Canton in this province has this day been agreed upon between the imperial commissioner Yang and the undersigned. It has further been publicly proclaimed to the people under the seals of the commissioner and of the acting governor of the province, that the trade of the port of Canton is open, and that British and other foreign merchants who may see fit to proceed there for the purposes of lawful commerce shall be duly protected.

No bond will be required by the provincial government, but there will be no objection on the part of the British authorities to the like liabilities for the introduction of prohibited merchandize, or smuggling (duly proved), which would follow such offenses in England, detention of the person or penal consequences of all kind excepted. Pending the final settlement of affairs between the two countries, the undersigned has consented to the payment of the usual port charges and other established duties. Ships of war will remain in the near

neighborhood of the factories for the better protection of Her Majesty's subjects engaged in trade at Canton.

(Signed) CHARLES ELLIOT, Her Majesty's Plenipotentiary.

Public Notice.

Notice is hereby given that British and foreign merchant vessels have permission to proceed to Whampoa, all consequences arising from the possible and sudden resumption of hostilities of course remaining at the risk of the parties. Given on board the Wellesley off Wangtung, 21st March, 1841.

(Signed) J. J. GORDON BREMER, Commodore 1st Class, Commander-in-chief.

Proclamation to the people of Canton.

Yang, joint imperial commissioner, a noble of the second order, &c., and E, acting governor of the Two Kwang, &c.,—hereby issue a proclamation, to carry on commercial intercourse as usual, and peaceably to pursue ordinary avocations.

Whereas, upon the 19th of the present month, the English plenipotentiary officially represented, that it was his desire to maintain peace, and he demanded nothing else, but only immediate permission for the trade to be carried on, as usual: and whereas the commercial intercourse enjoyed by various countries is owing to the good pleasure of the celestial court that all should cherish tenderly men from afar: therefore, the English plenipotentiary having so represented, that he demands nothing else but trade only; and the merchant ships of America and other countries having in consequence of the war, suffered detention, so that their cargoes remain unsold, and there is no prospect to them of returning homeward:—a change cannot but be made, commensurably to these circumstances,—permitting them alike to trade, and thus displaying a compassionate regard. While the facts will be duly represented to the throne, these special commands are at the same time issued for the information of all. For this, then, it is proclaimed to all the tradesfolk, soldiers, and people in general, for their full information, that henceforward the merchants of all nations are alike permitted to repair to Whampoa and trade. You will hold intercourse with them, and pass to and fro, as usual; and there shall be no hindrance or obstruction made, nor any trouble created. After the English vessels of war shall be withdrawn, it will yet more be right and seeming, to protect, and carefully to look to and well treat the merchant vessels at Whampoa, and the merchants dwelling at Canton. Let every one tremblingly obey. Oppose not this special proclamation. Taoukwang, 21st year, 2d month, 28th day. (20th March, 1841.)

To the foregoing brief enumeration of engagements and results, our limits allow us at present to add no details. It is worthy of special notice, that, during all these successive engagements, in which the Chinese have lost above 2000 men (counting from the engagement of 7th January, at Chuenpe), there have been killed by their shot, on the side of the English, only one man, a seaman wounded on the 3d of March, and who has since died of his wounds. Three others have been killed, by accidents with guns, and in the destruction of the fortifications of the Bogue. We regret, however, to have to add the death of the master of the Pestonjee Bomanjee, transport, by the hands of the Chinese, at Chusan, since the evacuation of that island. He was sent out with stores, direct from England; and on his arrival at Chusan, finding no part of the force there, he landed to learn the cause, when the party was instantly attacked. He fell, and was supposed killed; some of the boat's crew were wounded, but succeeded in making good their retreat back to the vessel. An attempt was made the next day to take the vessel, but wholly without success.

On the 26th two officers of the Blenheim, proceeding to their ship in Macao Roads, were in company with another British subject, on

board a small cutter, when a dark night and contrary winds compelled them to anchor. About 3 A. M. a Chinese boat ran foul of the cutter, when these three, from alarm of sinking, or some other cause, jumped on board the Chinese boat—described to be a fishing vessel. The boat made off immediately, and nothing has since been learned of the fate of the three persons, thus unfortunately made captives.

ART. VI. *Journal of Occurrences: the British expedition; major-general Gough; Keshen's degradation and recall; new commissioners; foreign factories in Canton; return of the shipping to Whampoa and of the foreigners to the city; evacuation of Chusan, release of the prisoners; war between the Cochinchinese and Siamese; renewed declaration of war.*

REFERRING the reader to the preceding article for an account of the progress of the war, we will here briefly describe the situation of the expedition as we now find it, nine months after its arrival. Though no one of its great objects has yet been gained, it does not follow of course that it has been badly conducted, or that no advantages have been secured. By pursuing a pacific line of action, and reducing the demands to the lowest point, an experiment of great value has been made; before all nations the Chinese have now proved themselves to be—what long ago many believed they were—false, faithless, impotent, merciless, hostile to all the world, in a degree far beyond what has generally been supposed. It is now clear,—clear as the sun,—that the Chinese government will yield nothing to, nor keep any faith with, foreign states, except by constraint. Happily this constraint they already begin to feel; and it is devoutly to be wished, that this may be continued on them until they are well established in their right position among the great nations of the earth. We admire the moderation and generosity that have been displayed by the commander-in-chief and those who are with him. Such qualities exhibited in the exercise of overwhelming power are most salutary. Negotiate, treat—with whom and where? . . . Dictation must now become the order of the day. If possible, let there be no more destruction of life, no taking possession of empire; but henceforth, as in other countries, let direct access be had to, and intercourse maintained with, the emperor and his court; and let the foreigner enjoy the same protection and the same immunities here, and be held responsible in the same manner, as is usual among the most favored nations. Such an achievement, good as it may be to the foreigner, will be as life from the dead to the Chinese—it will wake them from the long slumber of ages and put them at once, in a day, on the great march of modern improvement. Let the son of heaven know that he is not above the other potentates of the earth. By the course pursued, notwithstanding any errors that may have been committed, the expedition has gained high vantage ground; and though

small numerically, and late in action, it has given a blow that will shake the empire to its centre. Its commanding attitude, however, must be maintained unwaveringly, till every just right be gained; and until the ratification of new arrangements, for permanent peace, shall have been signed at Peking.

The naval force at present is thus distributed: Wellesley, at the Bogue; Blenheim, in Maaco Roads; Druid, at Hongkong; Calliope, Blonde, Conway, Sulphur, Nimrod, and Columbine, at Whampoa; Alligator, Pylades, and Cruizer, at Howqua's fort, six miles east of Canton; Herald, Hyacinth, Modeste, and Algerine, in Macao Passage, two miles south from Canton; Starling, Young Hebe, and Louisa, passing to and fro; the Atalanta with the advanced squadron; the Nemesis, at Macao. The Melville sailed for England on the 26th, the Samarang on the 29th, and the Madagascar for Calcutta on the 30th inst. The naval commander-in-chief, we hear, will proceed in the Queen to Calcutta this day, the 31st. The land forces and transports are in company, at various points, with the naval.

The arrival of major-general sir Hugh Gough, on the 2d instant, we have already noticed. He is an experienced officer, of high reputation, and comes on, as we understand, from Madras, to command in chief the land forces.

Keshen, the late high minister and imperial commissioner, has been degraded, and recalled to Peking, to be put on trial for traitorous conduct towards his master. He left Canton on the 12th.

Of the *new commissioners*, only Yang Fang is known to have arrived. He is an old man of more than 70 years, deaf and doltish; and, instead of exterminating the rebellious at the head of his 30,000 veteran troops, has been compelled to proclaim, on the walls of the city, their admission to Canton, with protection for their persons and property. There is a rumor of Yihshan's arrival.

The *foreign factories* were approached and occupied by British arms on the 18th—just two years from the date of Lin's notable edict demanding the surrender of opium.

The *foreign shipping*, for months past anchored in the Roads off Macao, is proceeding up the river, several sail are already at Whampoa, and a few of the merchants in Canton, with the expectation that business will be immediately resumed.

Chusan was evacuated by the British troops, on the 24th ultimo. Some particulars respecting it, and the captivity of Mrs. Noble and others, intended for this article, must be postponed.

Early this year, a stockade belonging to the Cochinchinese on the frontiers of Camboja, was taken by the Siamese. The prisoners were released, on condition they would never again be found in arms against their conquerors.

A paper, purporting to be an imperial edict issued on hearing of the capture of the Bogue forts, has just reached us. The emperor, it appears from this, has sworn that he and such rebellious people as the English shall not stand together under the same heavens. He requires that they be entirely exterminated. For allowing the fall of the forts, he deprives of their rank, but retains in office, all the officers in and of Canton!

Memorials of Rochester:

BY

MACKENZIE E. C. WALCOTT, B.D.,

Of Exeter College, Oxford;

PRÆCENTOR AND PREBENDARY OF CHICHESTER,

F.R.S.L., F.S.A., F.R.S.N.A.,

MEMB. OF ARCH. INST. OF GREAT BRITAIN AND IRELAND,

MEMB. CORR. SOC. FRANC. D'ARCHEOL.

AND

SOC. DES ANTIQ. DE NORMANDIE, ETC.

. "A Minster tall,
Stretching in aisles majestic,
In branchings of embowering length,
And avenues of pillared strength,
Mid arch and pier aloft arrayed,
And clustering reach of vaulted shade."

TUNBRIDGE WELLS:

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MDCCCLXVI.

The following pages form a portion of a collective history of our Cathedrals, and are now published in a separate work for the convenience of residents and visitors, both in portability and cost.

The principal printed details relating to Rochester are :—

Rawlinson's Hist. and Antiq. 1717. S. Thorpe, Registrum Roffense, 1769. MS. Benet Coll. 1593. Custumale Roffense, 1788. Hearne's Textus Roffensis, 1720. Journ. Arch. Assoc. IX. Hasted's Kent, Vol. II. Anglia Sacra, I., 329-334. II., 273-292. I., 329-334: 356: 384: 390: 398. S. Denne's History, 1772. Ed. Wildash, 1817. Archæol. IV., 367: 389: 412. VI., 381-391. X., 310. XI., 134. Monasticon I., 151-188. Willis' Mitred Abbeys, II., 103: 331. I., 285-94. Gent. Mag., xv. 299.

But no source of information has been left unconsulted, and the result of my researches will, I trust, prove useful and acceptable to the reader. I have to express my obligations to the Rev. R. P. COATES, M.A., for his revision of these pages.

TO THE MOST HONOURABLE
GEORGE, MARQUESS CAMDEN, K.G., LL.D. ;

PRESIDENT OF THE ARCHÆOLOGICAL INSTITUTE
OF GT. BRIT. AND IREL., ETC., ETC., ETC.

THESE PAGES,
WITH HIS PERMISSION,
ARE INSCRIBED.

MEMORIALS OF ROCHESTER.



ROCHESTER.

The British Roibis and Saxon Hrof (a Saxon Prince according to Bede) Ceastre, is called by the latter "the Castle of the Kentish men." The Romans Latinizing the Celtic name, meaning a swift river, called it Durobrivis. The fine late Decorated Bridge of ten arches, finished c. 1392, at a cost equal to £70,000 sterling, by Sir R. Knowles, which spanned the Medway, has been destroyed. The new bridge cost £150,000. John de Salisbury, the friend of A'Becket, was a native of the town. The city was burned by King Ethelred, 676, and sustained great cruelties from the Saxons 839. It gallantly resisted the Danes 885, until relieved by King Alfred 886: on the south side of the Castle may be seen one of their mounds, known as *Boley Hill*, which they raised to overtop the works of the besieged; on it Watts built his house called *Satis*. Ethelred II. was bribed by St. Dunstan to retire, after having laid siege to the city. In 1088 William II. captured the castle, after an investment of six weeks. On May 8, 1130, Henry I. was at Rochester. In 1141 Robert, Earl of Gloucester, was a prisoner in the castle. In 1174 the city was burned. John, who was here on ten occasions, took the castle in 1215. After a siege of twelve months, it capitulated to Louis

the Dauphin, but Simon de Montfort, in 1264, failed in his attempt upon it. In 1251, Henry III. held a tournament here; in 1264 the Earl of Leicester became master of the city; in Feb., 1300, King Edward I. was here. [Add. MS. 24,505, fo. 73.] On March 14, 1326, King Edward II. resided in the palace. [Add. M.S. 24,517, fo. 152.] Edward III., on May 17, 1329, [Add. MS. 24,511, fo. 100.] March 16, 1327, [Ib. fo. 114.] April 25, 1337, [Ib. 108.] Richard II., May 21, 1393, [Ib. 24,519, fo. 89.] Aug. 25, and Sept. 23, 1397, [Ib. 174.] Feb. 3-14: 19, [Ib. 181.] Henry VI., Sept. 25-6, 1447, [fo. 185.] Dec. 14, 1448, [fo. 133.] Aug. 1, 1451, [fo. 181.] Edward IV., Aug. 26, Sept. 26, 1481, [fo. 97.] visited the city. Jack Cade's followers dispersed here. Henry VIII. met Anne of Cleves at the Crown Inn. On Aug. 23, 1573, Queen Elizabeth [Add. MS. 24,519, fo. 107]; King James I. and the King of Denmark in 1606; Charles II. at his restoration; in 1688, James II., on forsaking his throne; and in 1768 Christian VII. passed through the city. According to an old legend, St. Augustine, whose robes were hung here with fishtails, or A'Becket, whose horse's tail was docked by the townspeople of Strood, appended tails to the inhabitants. The title of Earl of Rochester has been borne by Carr 1611-45, Wilmot 1652-81, and Hyde 1682-1753.

MEDIEVAL AND LATER CIVIL REMAINS.—At Temple Farm, Strood, is the lower vaulted storey of a Norman house, a large apartment, with some original long narrow windows in the south wall. The George and Crown contain some ancient Early English vaults; in

the former there are good bosses and corbels; and in the latter inn the ground floor and basement are of the early part of the 13th century. The entrance archway of timber is Perpendicular. On the east side of the yard are some brick buildings said to have been occupied by Queen Elizabeth, Sept. 18-21, 1573. An upper room contains a Jacobæan mantel-piece. No. 138, High Street, is a good timbered house, with bay windows. Near the Clock House, built by Sir Clou-desley Shovell, is the house from which James II. escaped in 1688, and also an earlier house near Watts' Hospital. In the Town Hall, Hogarth and W. Scott played hop-sotch on their famous Kentish journey. The Dockyard, established by Queen Elizabeth, and the Lines at Chatham, 1758-1807, deserve a visit. On June 12, 1667, de Ruyter burned the English ships-in-ordinary then lying off Upnor Castle. In Rochester Street is the former residence of the Petts, (the great shipbuilders of the 16th century,) with a carved front.

CHURCHES, HOSPITALS, &c.—On the south side of Rochester Street is the Norman apse of St. BARTHOLOMEW'S CHAPEL, attached to a lazar hospital, founded by Archbishop Gundulph, c. 1078. It has three windows, with the chevron ornament, a small sedile, two very Early English shafts, and a water-drain. Not far from it is Sir J. Hawkins' Hospital, founded 1592. St. MARGARET'S CHURCH contains the brass of a vicar 1464, and like St. NICHOLAS, first built c. 1423, an ancient font. St. CATHARINE'S HOSPITAL was founded in 1316, for lepers, and WATTS' on the north side of High Street, in 1579, for the entertainment of poor

travellers, "not proctors or common rogues," according to local tradition, because a knavish proctor being called in to make Watt's will when he was supposed to be dying, drew up the document in his own favour.

THE CASTLE.—The whole keep, except the later round tower at the south-east corner, was built 1126-1139, by Archbishop Wm. de Corboyl. It is only second in size to that of Dover, but superior to all in beauty and grandeur, and probably cost £25,000 sterling. Many of the openings in the walls are chimneys, not windows. Water was supplied from a central well, being raised to every floor by an opening in the dividing wall extending from the ground to the summit. The magnificent arcade on the floor containing the state apartments has been partly closed by a stone screen, of which a portion still remains. The attached building on the north side may have been the chapel. This noble fabric, once the residence of the bishops, and afterwards the property of the Crown, forms a square of 70 feet, and measures 112 feet in height. At the angles are buttress-towers, three of them being twelve feet square, and the remaining one round, containing a stair-turret. On the south-east is an entrance tower 17 by 30 feet, with a fine outer archway: on the north-east and south-east are circular winding stairs. The south wall contains a lift for the conveyance of stores to the upper rooms. The walls of Kentish rag and Caen stone are 12 feet in thickness. The structure was divided into three storeys, and also longitudinally by a central wall. The well within it is two feet nine inches in diameter, and Pugin, whilst

searching it, nearly lost his life. The first storey, 22 feet high, was occupied by the guard-rooms and armoury, and provided with two fire-places. Below it were vaulted store cellars and prison cells. The second storey contained the state apartments, 32 feet high, with a noble screen of four arches, forming at once a partition, and means of communication: it is surrounded by a wall passage. On the south-east was the domestic chapel. The battlemented parapet was five feet high. The river Medway formed the defence on the west, and on the other sides were ditches now filled up. The enclosure of four acres forming the Baileys was about 300 feet on every side. On the north-east was the Barbican; the Sallyport on the south-west. The curtain walls were strengthened with square and round bastion towers, several of which remain. The last repairs were made in 1464. Robert, Earl of Gloucester, was confined here in 1141. It was besieged by William II; King John, 1215; and S. de Montfort, 1264.

The City is laid out in the form of a Roman winter camp, which measured 490 by 290 yards. The principal road led from the South Gate, destroyed in 1770, and passing across the site of the mediæval bishop's palace by the present west front of the cathedral to the north or Chelde Gate adjoining the river. The prætorium inclosing about four acres, occupied the site of the Castle. The port was to the north. In 1225, Henry III. built the *City Walls* about 30 feet high, and, as at Lynn, Norwich, and Northampton Castle, on arches: portions may be seen in the gardens near

the end of Crow Lane, and in the Castle opposite the Cathedral. In 1290 the monks altered the line of these walls on the south side of the Priory. The eastern ditch of the Roman earthworks may be traced in Crow Lane. The *North-East Tower*, retaining its spiral stone staircase, interior entrance-arch, a fireplace and a covered passage, with a large portion of the battlemented *East Wall*, remains near High Street and the Free School. The Romans threw up only earthworks, but considerable quantities of bonding tiles were used by the mediæval architects in the construction of their walls.

THE CATHEDRAL OF ST. ANDREW.—(Since the Reformation ; of Christ and St. Mary.)

And not in vain, embodied to the sight,
Religion finds even in the stern retreat
Of feudal sway her own appropriate seat.
They dreamed not of a perishable home,
Who thus could build.

ARCHITECTURAL HISTORY.—The first Church on this site was built by King Ethelbert (LELAND COLL. I., 69), in honour of St. Andrew's College at Rome, from which St. Augustin and his brethren came to England. Bishop Tobias built a porch (BEDE V. c. 9, 24), the apse or aisle, dedicated to St. Paul. Another foundation in 737 is also mentioned. (EULOG. HIST. III., 329). In 676, 816, 839, and 998, Danes or earlier enemies wasted it, but in 885 Bishop Swithulph compelled the Northmen to raise the siege. In 986 Ethelred I. of Mercia plundered it, and Ethelred II. in 991. In 1075 only four canons, living in a miserable state, were left, and the divine offices were

neglected. Bishop Gundulph, who succeeded in 1077, began (c. 1083, *LELAND I.*, 74, 75,) to rebuild the Cathedral (*ÆDMER. HIST. NOV. I.*, p. 8, *A.S. I.*, 56, *II.*, 280) at the east end, with the offices: his crypt and tower only remain. According to Wm. of Malmesbury, Lanfranc foretold his promotion to the see by the *Sortes Virgilianæ*; he certainly found the money for the works (*DICETO* 490), and replaced the Canons by Benedictine monks. Ernulphus, prior and bishop successively, continued (c. 1115) the works, adding the nave and west front; on May 8, 1130, (*A.S. CHRON. GERV. 1664*), but according to other authorities, on May 7, 1133, the Cathedral was dedicated by Lanfranc in the presence of Henry I. In the time of prior Reginald, 1146-54, there were two towers, probably, transeptal, as at Exeter, one of which is still standing. On June 3, 1138, (*A.S., I.*, 343) or 1137, (*GERVASE, 1343*) the Cathedral was burned; in 1142 the offices received great injury. On April 10, 1177 (*A.S., I.*, 345), or 1179, according to E. Haddenham and Gervase, the Church (probably the choir and main transept) suffered severely from fire, but the eastern portion of the nave and the choir seem to have been the portions chiefly affected. Bishop Glanville 1185-1215, built a new cloister, gave an organ, and paid some of the debts of the priory. The roofs and leading of the Church were added by prior Ralph de Ros, 1199 (*A.S., I.*, 393), and his successor, Helyas, in 1222. In 1215, King John plundered the Cathedral of its last pyx. (*A.S., I.*, 347.) Owing to the popular reverence for St. William of Perth, who

was buried in the Cathedral, new works were commenced with the offerings made at his shrine. The PRESBYTERY and its CRYPT may be referred to Helyas, c. 1200, including the CHOIR-TRANSEPT. The CHOIR was added by W. de Hoo before 1227. Richard de Eastgate, the Sacrist, built the NORTH AISLE (i.e. Wing of the Main Transept) of the New Work, opposite Saint William's Gate, which was nearly finished by T. de Meopham. Richard de Walden, Sacrist, made the beam over the high altar, with the Apostles carved on it, and the SOUTH AISLE (i.e., Wing of the Main Transept) towards the Cloister Court, which was completed by W. de Axenham. On Nov. 25, 1246 (1240, A.S., I., 349), the Cathedral was dedicated to Saint Andrew, the date probably being that of the consecration of the high altar, and the opening of the new Main Transept. The solemn entrance of the monks was made on May 9, 1227, into the choir. On Good Friday, 1264, the Church was desecrated by Simon de Montfort and his troops entering on horseback with drawn swords, slaying many of the priests and congregation who were celebrating their Lord's Passion, and then turning the sacred building into a filthy stable, (A.S., I., 351.) In 1343 Bishop Haymo de Hethe built the new TOWER (A.S., I., 375), with a wooden spire, and placed four bells, *Dunstan*, *Paulinus*, *Ithamar*, and *Lanfranc* in it, adding also the CHAPTER-HOUSE-DOOR and the lower walls of the SACRISTY (now the Chapter House and Library), the Decorated windows in the south wing of the Main Transept; and the Refectory, with its wall passage in c. 1330. In 1447,

a country vicar, by way of penance, was ordered to glaze one of the windows. The great WEST WINDOW and the CHAPEL on the south side of the nave, are of the time of Henry VII.

THE GROUND PLAN consists of a NAVE of eight bays with aisles; and ST. MARY'S CHAPEL on the S.E., an aisleless MAIN TRANSEPT, with GUNDULPH'S TOWER abutting on the north side; a central TOWER; a CHOIR with aisles and ST. EDMUND'S CHAPEL attached upon the south side; a CHOIR TRANSEPT of two bays; a PRESBYTERY; PROCESSIONAL PATH, and the elder LADY CHAPEL of two bays and aisleless. It is observable that the old Norman choir was square-ended.

DIMENSIONS OF THE CHURCH IN FEET —

Total internal length, . . . 313.			
	Length	Breadth	Height
NAVE	159	65	55
WEST FRONT	94		
MAIN TRANSEPT	122ft 3in	30	55
GUNDULPH'S TOWER	24	24	95
CENTRAL TOWER	30	25	156
CHOIR (to E. end, 56)	110ft 6in	with aisles 68	55
CHOIR TRANSEPT	92	with aisle 50	55
PRESBYTERY	46	28ft 8in	
LADY CHAPEL	45	30	
Area 23,300			

The best views of the Cathedral are obtained from the Deanery Garden; from the green on the S.W. near the Chapter Clerk's office; from the summit of the Castle; and from the road leading to the Castle; unhappily, from none of these points will the visitor be

able to exclude the sight of Mr. Cottingham's mutilations and excrescences.

THE EXTERIOR.—*The West Front*, built by Ernulphus, consists of a centre flanked by arcaded turrets and fronts to the aisles, with arcaded turrets at the angles. The southern central turret retains its octagonal termination and conical capping. The northern was rebuilt 1763. The gable has a crenellated parapet, with shields on the battlements, rising above a string course with corbels; below it is a large eight-light Perpendicular window, like the gable and north turret, of the time of Henry VII.; the basement presents between two roundheaded arches a noble chief doorway, which rises to the sill of the great window, and interrupts a richly-ornamented arcade, which is otherwise continued across this portion of the front. The superb doorway consists of five orders; the arches have the richest and most varied ornament, and rise from cylindrical shafts, which have sculptured bands and capitals containing arabesques, medallions, figures and foliage; on two of the pillars are two ancient statues of Henry I. on the north and Queen Matilda on the south. The lintel is flat and covered with sculptures of the apostles: in the tympanum, within an elongated aureole is a figure of the Saviour in Benediction, holding the Book of Life, attended by angels and the Evangelistic symbols. Each of the wings of the aisles exhibits a large arch with good ornaments, reminding the visitor of Lincoln, and containing a window above a doorway. The Norman doorway on the south exists only on the inside, and the outer wall is covered with lozenge hatching,

and on the north a pointed arch has been inserted. The turrets on either angle have been shorn of their upper stages; in the arcade on the north is a statue traditionally said to represent Bishop Gundulph. The arcaded lean-to and a light on the original south aisle front have been preserved. There is a silent solemn reproof in this wreck of former grandeur, these crumbling walls and decaying fragments of sculpture and tracery, once the glory of the city, which we earnestly hope may at length prevail upon those whose first duty it should be to restore this noble work.

I.—THE NAVE.—The south-west side is exceedingly plain, having been concealed by the Almonry and LADY CHAPEL. On the north the aisle is occupied by a two-light window with a quatrefoil in the head in each bay: in the second compartment from the west is a Perpendicular doorway which once led from the cemetery. The Parishioners of St. Nicholas in procession entered by the north door of the transept, and passed out by this door. The clerestory consists of poor three-light windows.

II.—THE TRANSEPT.—The west wall of the *North Wing* retains the triplets of a clerestory and the arcade, once pierced with lancets in the basement, now walled up. The two bays are divided by a shallow pier-like buttress with off-sets. The *North Front*, Early English, is flanked by similar buttresses; in the basement is the doorway as at Ripon, not in the centre; above it rise three lancets set in an arcade of arch heads which rest upon corbels; three modernised lancets complete the elevation. The east side is concealed by GUNDULPH'S

TOWER, a rude, massive structure of rubble stonework. This was originally at once a belfry, record-tower, and treasury, which occupied the two chambers, 24 feet square, into which the structure was divided. The lower stage formerly opened to the church by a large roundheaded arch: but the modern communication is effected by two narrow entrances in the choir aisle. The walls are six feet thick. A newel-staircase is in the north-west angle of the north wing of the choir transept, from which an arch spanning a space of 10 ft. is thrown to the top of the tower for the purpose of security and defence. Remains of the oven and chimney used in baking altar breads may be traced on the west side of the door leading from the choir transept. The suggestion has been made that it once had a corresponding south tower, and formed a transept as at Exeter. It is now roofless, and has been stripped of its upper storey and freestone casing. It has massive double buttresses on the east angle, and walls six feet in thickness. The front of the South Wing is by Cottingham, who destroyed the fine gable which originally existed.

III.—THE TOWER, with the exception of a fragment of the base, which is c. 1344, is below contempt: it was erected in 1827, when the ancient spire, built in 1479, was removed.

IV.—THE CHOIR is entirely hidden on the north side by Gundulph's Tower, the ancient Sacristan's rooms, and the wax-chandler's chamber, which may be distinguished by a small window now blocked up.

V.—THE CHOIR TRANSEPT.—The northern elevation presents in the basement arched doors and windows opening into the crypt: then two small pointed two-light windows, which threw light on St. William's shrine succeed; above these are three windows with nook shafts, and the cross-flower ornament, the central window being roundheaded and those on the sides pointed: over all are three pointed windows. On the east side are two arches to the crypt; and then two tiers of windows; the upper pair lighted the Treasury: on the south there is a similar chamber. The south window of the eastern aisle in the south arm has beautiful Decorated tracery.

VI.—THE PRESBYTERY exhibits on the north side four three-light lower windows with the cross-flower ornament and Decorated insertions, and four lancets in the clerestory divided by buttresses: in the basements are doorways to the crypt chantries. On the south side are portions of a Decorated wall, and two doorways of the Sacristy under the modern Chapter House. The east front is flanked by double gabled buttresses; on the southern one the pinnacle remains. In the basement are two large arches opening into the crypt, over which rise three windows with Decorated inserted tracery, and the cross-flower ornament: the gable contains a quatrefoiled circle, above a hideous modern window.

THE INTERIOR. I.—The NAVE is one of the finest in the kingdom, and certainly the most highly enriched Norman specimen in England. The west end presents two fine arcades, with cable, billet, and in-

dented ornaments, on either side of the great doorway. In the wall above may be seen indications of another arcade, and niches which flanked the original west windows. The clerestory and north aisle-windows are Perpendicular, like the boarded roof which is carried upon corbels of stone representing angels with shields. The two eastern bays have pointed arches and pillars with clustered shafts of marble, rebuilt, probably, with the design of effecting a total reconstruction of the Nave, and certainly added simultaneously with the Tower by Bishop de Hethe. The bases are solid stone-work in the easternmost bay, rising up half the elevation, and probably were concealed by the rood loft, the doorway of which may be seen in the north aisle, built up with fragments of Norman sculptured stone-work. An altar of the Holy Cross (A.S., I., 292), visited solemnly on Good Friday, is known to have existed at this point; a taper was always lighted before it on processional days. The piers are twins, each being like that opposite to it. The western pair are octagonal, and the spandril of the south-west bay contains two circles with the chevron ornament in the spandrils. The third pair of pillars from the west are clustered, and the rest are formed with angle-shafts; the arches have the chevron and billet ornament richly and boldly carved; and the capitals are scalloped: from them small shafts rise to the plain string course of the next storey. The *triforium* consists of a large arch with the zigzag and billet ornament, supported on nook shafts, and containing two chevroned sub-arches resting on a central shaft,

open to the aisles, and an elaborately diapered tympanum, the pattern varying in every bay. Below the clerestory runs an enriched string course. All the Norman work was covered with colour, the shafts and arches being painted red, green, and yellow: the whole face of the stone was filled with the same tint, not distinguishing the moulding: in the south arm of the Transept a similar ornamentation was extensively employed.

THE FONT in the *South Aisle* is Norman, square, and panelled: a stone parclose divides off from the aisle the Perpendicular *Lady Chapel* (restored 1852), which was built at an early date (as it would appear) in this unusual position, for it is mentioned in the wills of Bishop Young in 1418, and Langton in 1433, and in the Custumal as "in the New Work;" after the eastern Lady Chapel had been thrown into the Presbytery, owing, probably, to the peculiarly straitened dimensions of the choir; from the south-west corner steps formerly led up to the Almoner's house. In the *North Aisle* the bays are marked by flat pilaster buttresses; and an enriched string course is continued below the windows.

II.—THE TRANSEPT.—*The South Wing.*—The south front consists of three large arches, with clustered shafts of Petworth marble, above which is a quintett having a gallery screen with marble shafts. In the east wall is a small doorway which opened into the "Watcher's Chamber," (A.S., I., p. 352), who slept in the church, the large arch of the south choir aisle, and a clerestory of lancets with an interior screen supported

on shafts of marble. On the west side are the arch of the Lady Chapel; and a fine group of clustered shafts: the clerestory screen has quatrefoils over the archheads. The lancets are mullioned, and contain incipient tracery. The NORTH or ST. NICHOLAS' AISLE is much richer and at least forty years earlier in date; the vaulting of stone has good bosses, and the corbel heads of the hood moulds and vaulting shafts are probably portraits of the Benedictine architects. The west wall has three lower arches; a triforium with its windows blocked up, and a clerestory with a gallery screen. In the eastern clerestory the north bay has a blind arcade against the inner wall. The east wall next the arch to the choir aisle contains a large arch below a window now walled up, a deep recess which formerly was occupied as *St. Nicholas' Chapel*, until the year 1418, the water-drain, and a large window on the north side may be observed. In the north wall of the north wing are large arches, and the singular angle-headed doorway: over these rise three lancets filled with memorial glazing for Archdeacon King, by Clayton and Bell, in 1860: before them there is a screen, and above them three lancets with modern glass and a similar screen. The whole of the transept is rich in Petworth marble shafts. It was formerly used as a parish church, but owing to the passage of pilgrims coming from the north wing of the transept to the shrine, the church of St. Nicholas was built for the parishioners on the north side of the Cathedral.

III.—THE CROSSING.—The panelled ceiling of timber, which is coloured, was erected in 1840. The paltry

screen was added in 1792 : the *Organ*, by Green, 1792, was enlarged by Hill, 1853. A flight of ten stairs, rendered indispensable as at Winchester and Canterbury, by the height of the crypt, leads up to the choir. In the belfry are six bells. At the N.W. angle of the Tower, a large internal buttress has the appearance of having been built up hastily with old Norman materials, as if to prevent the steeple from falling, and, probably, before the erection of the choir.

IV.—THE CHOIR, Early English, and very narrow, is walled off from its aisles as at Ghent, and practically at Christ Church, Hants, and formerly at Bourges, Auch, and Llandaff. The sides are arcaded with two blind arches, resting upon Petworth marble shafts in each bay, with the cross-flower ornament and slight foliage over the central shafts : the brackets of foliage supporting the vaulting-shafts are very beautiful ; a fragment of a fresco of a " Wheel of Fortune " remains at the back of the pulpit. The furniture is all modern c. 1743, and 1825-30. The Early English benches remain beneath the present stall-work. The pavement is of Bremen and Portland stone. The clerestory is composed of lancets with an inner gallery screen. The NORTH AISLE contains several sepulchral slabs ; and stairs lead up to the St. William's Shrine. The south aisle or ST. EDMUND'S CHAPEL contains on the east side two large arches, and stairs descending to the crypt, and the stairs leading up to the south wing of the choir-transept. In the west wall is a pointed doorway, which led to the Watcher's chamber. The south door was called the Watchers' door, and

opened into the cloister. An arch on the east side contained the holy water stoup used by the monks on entering the church. The north wall is occupied by a group of clustered shafts and a large buttress. The ceiling has timber beams and bosses, with water lily leaves of the time of Edward I.

V.—THE CHOIR TRANSEPT.—The stone vaulting of the whole eastern portion of the Church is of the same height and date, the thirteenth century. Each front presents two tiers of three windows, with a gallery screen to the clerestory as in the choir and presbytery : but in the east wall of the aisle, and returned along the west bay of the presbytery, there is a low blind arcade with Petworth shafts. In the west wall are two large arches, and the clerestory has a range of lancets with an inner screen having the cross flower ornament : the triplets forming it are of equal height, but dissimilar breadth. There is an EASTERN AISLE, once forming a processional path, which on the south is arcaded : there are good south and south-eastern Decorated windows. The late Decorated doorway of the Chapter House, formerly the *Sacristy*, built by Bishop Haymo de Hethe 1352, and badly restored 1830, represents the Church, and the Jewish synagogue as a woman blindfolded, with her crown fallen, her banner staff broken, and the two tables reversed ; above these figures are the four great Latin fathers, SS. Augustine, Jerome, Ambrose, and Gregory the Great ; the gradual delivery of souls from purgatory, and a ransomed soul. A similar design was painted in fresco at York. A branch of ivy is repre-

sented creeping behind the tracery : in the inner mouldings are numerous heads, the lowest exhibiting anguish, which is softened as the features approach the top, where they become placid. The oak door is modern. The cellarage below the Sacristy was used until the reformation. In the *North Wing* in the west wall is a doorway which led to the Sacristan's chambers : in the centre is a small oblong of tile pavement which marks the site of *St. William's Shrine*. The bracket for an image remains on the south-east pillar. These wings were formerly shut off by tapestry from the central bay in which stood the shrine of St. Paulinus eastward of the old high altar. It was built by Bishop de Hethe, who added St. Ithamar's shrine (A.S. I., 375), erected with alabaster and marble in 1344. There were also altars to the name of Jesus, SS. Peter (A.S. I., 393), John and James, Giles, Michael, and Paul. The two latter apparently stood in the choir aisles.

VI.—THE PRESBYTERY contains three late Decorated sedilia on the south side, and a water drain on the north. The former, restored 1825, bear the arms of the priory of Canterbury. They formerly contained frescoes of bishops. The east end consists of three windows with clustered and filletted marble shafts, and containing three-light Decorated tracery. Above them is a miserable window. The vault has plain Early English groining.

VII.—THE CRYPT contains works of two periods ; the earlier or western portion of the time of Bishop Gundulph, which lies under the choir and site of the

high altar, consists of two very rude early groins without ribs, built of tufa and plastered, and supported by plain cylindrical shafts which have plain cushion capitals with the lower corners chamfered off; the detached pillars are of one stone. The remaining part is Early English, built by Prior de Hoo before 1227. It is composed of seven alleys divided by light pillars. The groins are pointed in one direction and rounded in the other to accommodate themselves to the early circular groining. This is, probably, with the exception of those at Hereford and Glastonbury, the latest crypt erected in England; built originally from recollections of the catacombs, these subterraneous structures became used latterly only for burials and solemn special services, and at length fell into desuetude, being supplanted by chapels above ground, or upper aisles containing altars. In the S.E. corner is a small groined cell, perfectly dark, and receiving air from above by a small flue: it is approached from the church by a stair in the thickness of the wall; and was probably used for penitential discipline: the adjoining so-called "indulgence chamber," a large apartment reached also by a wall-stair, was a place used for secreting church plate and relics in times of danger. The Crypt contained altars of the Holy Trinity, St. Mary Magdalen, St. Michael, and St. Margaret. There are several traces of distemper decorations on the walls.

VIII. — **ETHELBERT'S CATHEDRAL OF ST. ANDREW**, founded 600 for Secular Canons, consisted of a nave, apse, and sacristy. Lanfranc raised the number of the monks from four to more than sixty, (A.S.I. 342., 56.,

II., 280, Knyghton 2363.) Gundulph left at his death between fifty and sixty Bendeictines, but at the death of Siward the church was a wreck, and only four miserable Canons occupied it in 1075, (Godwin 525-6). The monks appear to have been perpetually in difficulties; they melted down the silver shrine of Paulinus, which had been given by Lanfranc, to defray the expenses of a lawsuit with Bishop Glanville, at Rome, only a short time before, King John, in 1215, made a wholesale plunder. In 1264, the soldiers of De Montfort, converted the church and offices into a stable, burned the outbuildings, plundered the treasures, destroyed charters and muniments, and made the monks prisoners; while armed knights went round the altars, and dragged away the unhappy creatures, who in vain clung to them. In 1201, William, a baker of Perth, who gave every tenth loaf to the poor, being on a pilgrimage to Jerusalem, was a guest in the priory, and charmed the Benedictines with his liberality and gentle manners. On his departure, his servant, being tempted by the money he carried, murdered him outside the city gate; his fate excited great sympathy, and his remains were interred in the cathedral. Shortly after, miracles were asserted to have been wrought at his grave, and pilgrims resorted in such numbers to the grave that he was canonized in 1256, and great restorations effected in the cathedral with the offerings made at his shrine. In 1343, bishop Haymo de Hethe gave four bells, Dunstan, Ithamar, Paulinus, and Lanfranc, to the steeple. The church was turned by the rebels into a stable, the nave being also used as a saw-

pit, and the altar desecrated, Sept. 1641. The diocesan clergy paid their cathedraticum, and appeared in procession yearly in the cathedral on Whitsun-Tuesday. In 1327, the townsfolk having a design to plunder the church, on pretence of a right of entrance by day and night, for the ministration of the Viaticum, on being refused admission, broke down the doors, and besieged the monks till long after daybreak, and then retired. In 1329, the chaplain of the deprived rector of Bromley, audaciously appeared at the high altar in surplice and stole, holding a taper and bell, and excommunicated the bishop, who punished him severely for his impudence.

IX.—PRINCIPAL MONUMENTS. I* *Nave*. East End.—A coarse flat slab, with an axe incised; Cardinal *Fisher* d. 1535. *South Aisle*, Lord and Lady *Henniker*, c. 1803.

II.*—*Transept. South Arm*. Several large sepulchral slabs. *Watts*, bust; Dr. *Forbes*, profile; Sir *R. Head*, d. 1686, profile; Sir *W. Franklyn*, d. 1833, profile; Several large sepulchral slabs.

IV.—CHOIR. *South Aisle*. Bishop *Bradfield*, d. 1283; a coffin of dark-coloured marble with an effigy, below a pedimented canopy, and a pointed arch having hanging tracery, of a date half a century later than the rest of the monument. *North Aisle*.—*W. Streaton*, d. 1609; a desk monument; bishop *H de Hethe*, d. 1352; a canopied monument; an arch with hanging tracery, and a high tomb panelled in front.

V.—CHOIR TRANSEPT. *North Arm*.—Bishop *J. de*

Shepey, d. 1360; a high tomb panelled, a canopy, and effigy elaborately painted, within an iron railing; this monument was discovered in 1825, walled-up in the arch on the north side of the choir. (North wall) *St. William* d. 1201; a high tomb of dark marble, with four circular compartments, each containing a cross fleury, the cover is a coffin-shaped slab with a raised cross fleury; over it an arch, and the wall behind has been painted with scroll-work and foliage. Bishop *Lowe*, d. 1467; a plain high tomb, with shields in quatrefoils on the side. The altar-slab of *St. William's* shrine lies in the pavement. Bishop *Walter de Merton* d. 1277, the munificent founder of Merton College, Oxford, and of the Collegiate system; drowned in crossing the Medway: ideal effigy of alabaster, c. 1598; repaired 1662, and 1770; two pyramidal canopies, partly of Limoges work and original, partly a restoration by Hussey, 1849; and two stained glass windows and an Early Decorated high tomb with an incised cross, erected 1852. Bp. *Warner*, d. 1666, founder of Bromley College, a tomb of white and touch (black) marble, by J. Marshall. *South Arm*, a coffin of dark marble, with a cross pattee on the cover, of the early part of the 13th century.

VI*—PRESBYTERY. *North Side*, East to West. Bishop *Laurence de St. Martino*, d. 1274; recumbent effigy on a coffin-shaped tomb of dark marble, and with a rich pedimented canopy. Bishop *Glanville*, d. 1214; a high tomb of dark or forest marble, with a pointed arcading; and a coped cover with quatrefoiled panels, containing the heads of bishops; this was probably

a shrine originally, and used under peculiar circumstances as a coffin. *South Side, East to West.*—Bishop *Gundulph*, d. 1107; a coffin of dark marble and slab of the 15th century used at his translation. Bishop *Inglethorpe* d. 1291; a coffin of dark marble and a recumbent effigy, under a triple-sided pedimental canopy.

X.—The Establishment consists of a Dean and four Canons. One Cardinal, Bishop Barnard of Raphoe, Dr. Rowland Taylor, T. Plume, and Archdeacon Denne, have been connected with this church. There are four minor canons, six lay vicars, and eight choristers. There are two daily services at 10½ a.m., and 3¼ p.m., and a fortnightly celebration of the Holy Communion. The capitular revenues in 1852, were £10,000, and the expenditure on the fabric amounted to £7,479 in the fourteen previous years. £2,700 were spent on the mutilations effected by Mr. Cottingham. The Library, accessible to the diocesan clergy, contains 1,100 vols. the Bibles of Coverdale, Grafton, Cranmer, and Barker, the Complutensian Polyglott, 1517; the Sarum Missal, 1534; the *Customale Roffense*, A.D. 1320, compiled by Prior Westerham; and the *Textus Roffensis*, c. 1120, attributed to Ernulph, Bishop Ascelyn, or Humphrey, the Præcentor. Arms—arg., on a saltier gu., the letter R of the field.

XI.—THE CONVENTUAL BUILDINGS.—The Cloisters, built by Bishop Glanville in 1185, were in a most unusual position, being attached to the south side of the choir; at Lincoln they are on the north. The

corbels of the timber roof remain on the south wall of the church, on the east side the wall retains its arcading; the wall of the refectory is still standing to the south, and the door of the west alley remains in the south choir aisle. There was a custom here of hanging the cloisters with blinds to keep off the sunlight, the alleys were fitted with aumbries; the Chapter-house and Choir on certain days were strewn with rushes. Lights were placed at night at the four angles of the cloister, between compline and collation. Prior Ernulph built the *Chapter-house* and Dormitory in 1115, (A.S. I. 342.) Sylvester built the three east windows of the former, 1178-82. The intersecting arcade on the east wall remains in the deanery, and proves this chamber to have been an oblong as at Bristol. The west front is diapered, and of singular beauty, and enriched with the most elaborate carving of the signs of the zodiac, on the voussiors of the central arch, which is flanked by two larger arches with the chevron and other ornaments; the three once opened into a vestibule. Above them are three noble windows with the chevron ornament. The next doorway to the south in the tympanum of which is a sculpture of the Sacrifice of Abraham, led to the *Slype*, the next door probably was that of the stairs to the dormitory, built by priors Ernulf and Sylvester, and repaired in 1343, (A.S. I., 342, 393, 395,) the furthest on this side, opened into the cellarage below that chamber. The eastern portion of the south alley, probably was occupied by the parlour, and a covered way to the base court, the westernmost part being occupied

by the *Refectory*, built by priors Ernulph and Sylvester, and repaired by bishop de Hethe, 1343, (A.S. I. 371, 375.) The wall-passage of this date leading to the Reader's pulpit, remains, as well as the Early English cloister-door, built by prior Helyas, c. 1222, with a lavatory, (A.S. I., 393.) It has the cross flower ornament on its northern face, but is trefoil-headed on the south; it is now in the wall of a modern house. The sixth prebendal house occupied the site of the kitchen. The fourth prebendal house was built along the west alley of the cloister, possibly having been the hospital-ers; a fragment of a tower-gateway to the precinct, preserved after the demolition of the remainder in 1770, still remains at the S.W. The almonry abutting on the S.W. side of the nave, became the fifth prebendal house. Two ancient houses, the first and second prebendal remain in High street; the former was the *Sacristan's*, the latter the *Infirmarer's*, and a building on the north of the deanery, was probably erected on the site of the Infirmary. The Deanery on the east side of the Cathedral was the prior's lodge. Abutting on the north wing of the main transept, is a portion of the gate-house which led to it; the adjoining house fronting the east end of St. Nicholas Church, was that of the third prebendary. In this direction was the Sacristan's orchard. On the S.E. side of the cloister was the guest house, containing the King's Hall and Chapel, the armoury and chamber's lodging. At the entrance of Black Boy alley, High street, was the north St. William's Gate, outside of which stood St. William's Cross; on the N.W., also opening into High

street, is the College Yard, or *Cemetery Gate*, and on the S.W. is the *Priors' Gate*, c. 1330, which was rebuilt in 18 and 19 Edward III., when the Prior and Convent were empowered to crenellate and extend their line of wall beyond that of the city, on the south towards the Vineyard, and on the north between the City East-gate, and St. William's Gate. The Porter's lodge protruded from the southern angle of the west front, and was of three storeys. It was destroyed in the last century. Ralph de Ros, sacrist in 1199, completed the brewhouse, prior's chamber, storehouses in the cemetery, the hostelry, stable and grange in the vineyard, (A.S., I., 393.)

XII.—Rochester was the see of the first suffragan, and first English bishop in England. The bishop acted as the Vicegerent of the Primate, if dead or absent, and attended him with a service-book at coronations in the 12th century; as the primate's private chaplain, he was elected in the Chapter-house of Canterbury, and swore obedience to the archbishop and Christchurch; he received from the primate, his mitre and staff, and the latter on his decease was laid on the high altar of Canterbury. His best palfrey, his best cup, and episcopal kennel, became the primate's property. Bishop Gundulph, on St. Andrew's day, exacted a large gift in kind, which, in his absence, was distributed amongst the poor, but bishop Inglethorpe, c. 1283, was unable to enforce it. The see was the poorest in England, and Carlisle was little richer, (*Matt. Par.* 831). In the time of bishop de Hethe, the income did not exceed 1441 florins, equivalent to £216

the amount of his fees to the pope; in Fisher's time, it reached £300, in Scambler's episcopate, £440; and at the close of the last century, £600; so that the see was long held in commendam by the deans of Westminster. Like Carlisle, it was held in "free alms."

At Waltham Abbey, the Lady Chapel, originally built 1188, occupies a similar position to that of Rochester; and at Glastonbury, the Almonry also adjoined the south side of the nave.

The omission of a vault to the aisle, and of a floor to the triforium of the nave, is very remarkable; the aisle being of the height of two stories, and the triforium arcade retained. It occurs at Eu, Rouen, and Waltham.

The see was founded in 604; among the bishops occur St. Paulinus, 633-44; St. Ithamar, 644-56; Putta, 669-76, who on his deposal, went about Mercia teaching plain song. Gundulph, 1077-1108, and Ernulph, 1115-25, the architects; Walter, lover of the chase, 1148-82, the first bishop elected by the monks, without nomination by the primate; Galeran, 1182-5, compelled to take his staff off the high altar of Canterbury, as a mark of subjection; Ascelyn, St. Bernard's correspondent, 1142-8; Glanville, lord justiciar, 1185, 1215, whose exactions compelled the monks to coin the silver shrine of St. Paulinus; Benedict, 1215-27, justiciar, and ambassador; Hedry de Sandford, the philosopher, 1227-38, who declared that he saw the souls of King Richard and Stephen Langton departing out of purgatory; L. de St. Marten, 1251-74, a married bishop; W. de Merton, lord-chancellor, and the keen

huntsman, 1274-8; John de Shepey, treasurer, and lord-chancellor, 1353-62; R. Yonge, the ambassador, 1406-19; munificent Rotherham, 1468-72; Alcock, lord-chancellor, founder of Jesus Coll., Camb., 1472-6; Russell, lord-chancellor, 1476-80; Cardinal Fisher, 1504-35, who escaped poisoning by his cook, to die by the executioner's axe, for King Henry VIII. with a brutal jest, said, when he was made cardinal, that he should carry his scarlet hat upon his shoulders, for he should have never a head to wear it. Ridley, 1547-50, burned at the stake. Young, 1577-1605, who refused Norwich, saying it was a hard seat for an old man, since the base Scambler took away the cushion—its revenues; ambitious Neile, 1608-10; brave and generous Warner, 1638-66; founder of Bromley College; Sprat, 1684-1713, the wit and time-server; eloquent Atterbury, 1712-23, Garth's "Urim;" the Jacobite, of whom Lord Bathurst said, his enemies were like wild Indians, "who think to inherit the goods and abilities of the man they kill;" Pearce, 1756-74. who vainly implored to be relieved of his mitre, saying every wise man would desire an interval of repose to prepare to die; and learned Horsely, 1793-1802, the staunch opponent of the slave trade.

XIII.—The Palace, built by bishop Glanville in the 13th century, rebuilt by bishop Lowe, 1459, and occupied last by bishop Fisher, which Erasmus so tenderly desired him to quit, stood where is now the Chapter-clerk's Office: the Palace was subsequently adjoining the Vines; then at Bromley, and at present is Danbury Court, Chelmsford. The town-house "La Place,"

was in Lambeth, built by bishop Glanville; bishop Heath exchanged it for a mansion in Southwark.



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5

THE

GOTHIC RENAISSANCE:

ITS ORIGIN, PROGRESS, AND PRINCIPLES.



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THE GOTHIC RENAISSANCE.

PART I.

MR. SIDNEY SMIRKE, in a spirited historical sketch of the renaissance of the fifteenth century in Italy given in a recent lecture at the Royal Academy, makes two remarks which are worthy of special note as bearing strongly upon the present position of architecture in this and neighbouring countries. The first is, that "It is impossible not to perceive that at this present day our art is in a similar transitional state; we, also, are dissatisfied with the present; we, also, are averse to tread in the footsteps of our fathers, and are pressing forward in pursuit of untrodden paths of æsthetic excellence." The second is, that "There is generally a *vis inertiae* in art which is not easily overcome, but yields reluctantly to change, so that new styles have ever been the result of slow parturition."

Nothing can be more true than both of these remarks; and we trust Mr. Smirke will excuse us if we say that he has himself given practical evidence of their correctness when he headed a reactionary party who met to express their gratification at the opposition threatened in high quarters against the great transitional movement of our own day. But let that pass. We have no quarrel with Mr. Smirke, but, on the contrary, owe him many thanks for a spirit-stirring outline of a movement which appears to have now nearly run its course, but the reminiscences of whose early fire may do much for the encouragement, and perhaps the guidance, of those now engaged on another, and somewhat parallel, though apparently contrary, renaissance.

We are not about to enter into the question whether architectural renaissances are in their own nature legitimate and healthy movements. There are good writers and careful thinkers who hold them in abhorrence, as being contrary to the natural growth of art, which, from the beginning up to the fifteenth century, always and everywhere followed the more normal course of gradual development by each generation upon what its predecessor had bequeathed to it; great and sudden changes in art, if ever they took place, being consequent upon great political revolutions, but no instance being known of deliberate return to the art of a by-gone period. We will not stop to inquire how far the Italian artists of the fifteenth century were right or wrong in the course they took when they departed from the long-followed rule. It has long since been a *fait accompli*, and we must take the fact as we find it. What we desire to call attention to is the now almost equally patent fact that another renaissance, in many respects similar to it, is at this moment going on amongst ourselves.

It may be that there is something in the spirit and inner constitution of modern, as distinguished from ancient, civilization which renders natural and consistent, changes which have no parallel in the ancient history of art. The ancients seemed never to have looked

backwards in such matters; they knew nothing of preceding art. The antiquarianism of art was then a thing unheard of, and very naturally so, for neither Greeks nor Romans could find anything among the works of their predecessors which would possess any great claims upon their admiration or stir up any strong national sentiment of pride. In modern Italy, on the contrary, the imperishable vestiges of ancient art thrust themselves, whether sought or unsought, upon the observation. They were obviously the ground-work upon which the Italian architecture of the middle age had been founded, and that which most departed from these was known to have been imported from Transalpine regions. It was, then, far from unnatural that, seeing in their own land the innumerable relics of that ancient art which had so clearly been the foundation of their own, and knowing well that they were the works of their own forefathers at a period when they were the great rulers of the world, they should gradually and insensibly draw upon them as their models, and bring back their art to its more ancient form—a form which fashion and a variety of circumstances afterwards caused to be imitated by nations who could not be affected by the causes which led to its adoption in Italy.

The case in some respects widely differs, but is in others somewhat similar among ourselves. The ordinary style of building with which we find ourselves surrounded is one whose history is unconnected with that of our country. It is true that the antiquary occasionally digs up in some forgotten mound fragments somewhat similar to it, but these are only the evidences of ancient humiliation; true, he can trace in our most ancient buildings a distant and almost imperceptible similarity to these Roman remains, but this resemblance, like the results of philological research, is invisible to the ordinary observer. The art which prevails among us is evidently unallied to our history; the result of a renaissance which, whether in its own country well founded or otherwise, had clearly lost its interest and its hold upon the heart when carried into lands to which its origin is foreign, and with whose history it is so slightly, if at all, allied. Still, however, there was something to be said in its favour. It had been in itself a noble style, and the architecture of the great nations of the ancient world, whose immortal literature forms in no inconsiderable a degree the basis of our own; it had been revived in Italy, where the sister arts had arrived at a perfection which northern countries could not pretend to emulate; and, finally, our own northern architecture had at about the same time apparently worked out its course; so that we have, one thing with another, for some centuries been willing to adopt the Italian renaissance at second hand, and have, in some instances—as in the case of Jones, Wren, and a few others—been tolerably successful in the use of it. It has, however, always been, and still continues, a foreign style, and has only been kept up by constantly reverting to its foreign source; studying and restudying the works of its original revivers, and ever and anon importing artists and workmen from Italy to keep us in the right groove.

But what, during this long domination of exotic architecture, has been the fate of our own more national monuments? Ours is not like a country which has had no previous history, no preceding art: we possess mighty temples, which date long anterior to the introduction of Italian architecture; nearly every village has its ancient church in the true old English style, and our towns and villages and

interjacent country contain innumerable remnants of an architecture which we can call our own. Have these had no influence,—inspired no respect? Strange to say, they were long but little thought of by those who could influence the architecture of their day. The unsophisticated still admired and loved them, but by the learned and the great they were despised and neglected, and branded with the opprobrious name of “Gothic,” because unconnected with Italy and Rome; and from habit the population came at last to take it for granted that these old buildings were undeserving of respect, and consequently subjected them to the most rude and barbarous indignities.

After a time, however, people began to open their eyes again, and to find that these long-despised structures contained beauties peculiarly their own. The more they were studied the more distinct and unquestionable did their merits appear; until at length our old churches, &c., became admired and loved as much as they had once been neglected and despised.

Just as was the case with the Italians of the fifteenth century—to appreciate, to admire, and to feel a pride in the ancient monuments of our country, led to the desire of imitating them. In this our architects had a clearer case before them than the Italian revivers had. In Italy, the remains, which were the groundwork of the revival, were wholly foreign to the uses of the day;—heathen temples instead of churches,—amphitheatres, public baths, &c., whose uses had become obsolete;—but here the majority of the buildings in question were churches still in use. Perhaps ninety-nine out of every hundred villages has its old “Gothic” church. So that to build churches in the same style was merely giving people what they were accustomed to; and as a great church-building age happened to come on just when the change of taste had taken place, it required no great agitation to lead people to build them in the old style, which they had always been used to, and had just learned to appreciate. The result is that we have unconsciously glided into a renaissance of old English architecture, without any preconceived scheme for making such a change, and almost without being aware it was going on around us; just, in short, as was the case in Italy in the fifteenth century, excepting that with us it has been more natural and more rapid. In either case it is idle to indulge in philosophical speculation as to the propriety or impropriety of the renaissance. It has come about of itself without premeditation. By some influence upon the minds of men, the taste for our old styles has been rekindled. Young architects, unknown to each other, and impelled each by his own feelings, have been, even before the practical renaissance commenced, perambulating the country and studying, sketching, and measuring the details of English architecture just as it had so long been customary to do with that of Italy and Greece. Men of taste and learning, of all political and religious opinions,* have devoted themselves to the same study; societies have been

* It would be most erroneous to imagine that this change of taste is an accompaniment of any particular views on religion or politics. Its first promoter of any importance, as well as several who now publicly favour it, belong to the Society of Friends; many others (as Sir Francis Scott and Mr. Freeman) are in politics advanced Liberals; and the feeling is about equally shared by Whigs, Tories, and Radicals—Churchmen, Dissenters, and Romanists.

founded throughout the country for its promotion, and the once-despised style has been placed side by side with its supplanter, as a living and a progressive art; and is as thoroughly understood and as readily and naturally made use of as that which had previously become vernacularized amongst us.

It is true that the new renaissance has as yet taken more of an ecclesiastical than a general form. This was most natural. Architecture in general has taken its first start in sacred buildings, and in this particular case it was the impulse for church building and church restoration which let loose the flood-gates by which the already earnest longing after the revival of our old architecture had been for a time kept back. Its success, however, in its ecclesiastical form has been signal and complete. Not only is it the case that among the vast multitude of new churches which have within the last quarter of a century been erected in every corner of the kingdom, nearly all are in our old English architecture (the exceptions being so few, and appearing so strange, as to confirm the rule); not only does it appear so natural to act on this rule that the thought of doing otherwise scarcely ever occurs to those about to build a new church; not only is the rule for the most part extended to schools, parsonage-houses, and all other buildings which can be called in any degree ecclesiastical, but, in point of artistic merit also, has a high degree of excellence been attained. True it is, that amongst so vast a multitude of buildings many get into inferior hands; this has been equally the case at all times and with all styles, and is no argument against the artistic success of the movement; but the works, even, which do not rise above mediocrity, are, for the most part, characterized by a certain degree of correctness and propriety of treatment, while amongst them there is a good proportion which rise to a far higher level, and not a few which attain to artistic merit of a very high order, and emulate, without servility, the original productions of the style.

This extraordinary renaissance, as we have before stated, has not arisen from any premeditated movement, but has been of spontaneous growth. Its advocates, now that is an accomplished fact, find many, and more or less satisfactory arguments to show how rational the movement has been. The style, it is urged, is Christian; it is the indigenous architecture of the Teutonic countries—in a certain sense English; suited to our climate, materials, &c. All these arguments are true enough in certain degrees, and with certain limitations; and it is agreeable, when a step has been taken, to find that it has been grounded on sound reason—but they are nevertheless, for the most part, *ex post facto* arguments. The revival took its root far deeper than all this; it arose from a deep-seated mental craving—a sympathy of the inner feelings, quite independent of argument. It has been one of those spontaneous mental revolutions, on which it is almost impossible to argue, and which it is idle to oppose.

Men had awoke to the fact that they were surrounded on all sides by the works of their own forefathers, erected in unsophisticated times; and that these works possessed a degree of beauty and propriety which somehow touched a chord in their hearts which had long been unstrung, but which, when once again caused to vibrate, revived sympathies which they could not again transfer to an unkindred style; and, acting on these newly-excited sympathies,

they have, almost before they were aware of it, made the artistic language of their forefathers their own, and now stand astonished at the magnitude of the work they have accomplished. It is in vain to tell those who have experienced this sympathy, that the style which they have involuntarily forsaken was founded on the arts of the ancient world, and was revived by men of mighty genius in Italy. They may assent to its abstract merits, but their interest and sympathy is transferred to something which they feel to belong to their own race and their own country. It is useless for the travelled cosmopolite to tell them of styles which he finds in this or that region, which he thinks better than the old architecture of their ancestors; for how can they transfer the affections of their hearts to styles unconnected with their own associations? They may enrich their revived architecture by hints gathered from local and national varieties of the same style of art, but the revival having taken its root in the ancient monuments of their own race, these must ever furnish the groundwork and type of the resuscitated architecture.

It was not, however, to be expected that a change like that we have been chronicling should be effected without opposition. In its ecclesiastical phase it has followed a remarkably even and unobstructed course. A few half-suppressed murmurs are at times heard to emanate from old architects or dilettante of the Georgian age; but, on the whole, the change has been received with almost universal cordiality or acquiescence. Now, however, that it threatens to extend itself to secular architecture, the alarm is sounded, and the adherents of the old state of things have suddenly roused themselves to the battle.

The question is now fairly placed before us for our consideration, what is to be the extent and limit, and what the probable result of the Gothic renaissance? Is it to be limited to ecclesiastical architecture, with perhaps its off-shoots which may be termed educational and "eleemosynary" architecture, or is it to extend to ordinary secular structures? The leading agents in the revival boldly reply that the latter is to be the case; that all previous styles of architecture, including that of the classic renaissance, have been employed equally for sacred and secular purposes, and that there is no reason why that of the "Gothic" renaissance should be made an exception to so universal a rule; that their style is equally capable of application to all purposes, and that while they are ready, if need be, to compete with their classic rivals, side by side and on equal terms, they decline to compound with them for any such division as that one style shall be used for ecclesiastical, and the other for secular objects. It is well, then, to examine into the case they make out in favour of the adoption of their style for the ordinary purposes of civil architecture.

We do not wish to single out one from among the band of fellow-labourers in the Gothic renaissance, and for this reason shall abstain as much as possible from allusion to specific works. It happens, however, that one among them, Mr. Scott, has from various circumstances been recently in an especial manner before the public as the advocate of this view; and though we have no doubt that among so many independent thinkers and workers there must be many different shades of opinion, we shall nevertheless assume him to express in the main the views of his compeers. Mr. Scott has been before the public (independently of his own professional works) in three

different ways; firstly, as the author of a volume on Secular and Domestic Architecture; secondly, as the lecturer on Gothic Architecture at the Royal Academy; and thirdly, as the architect selected by the late Government for the new Foreign and India Offices.

We wish very briefly to lay before our readers the views expressed by him in his published work, and in his Academy Lectures, and those which he and others have put forth during the controversy respecting the Government Offices; and to show in what manner he makes good his case, and by what arguments and proofs he shows the revived style to be not only in its own nature reasonable and practical, but moreover so *free* and so *flexible* as to give a fair promise of adapting itself fully and unreservedly to all the demands of common life, and of making its own, the arts, inventions, and mechanical facilities of our own day.

PART II.

We proceed to carry out our purpose of giving a conspectus of the arguments for the extension of Gothic revival to secular buildings, and of the principles of its application, as put forth by its advocates generally,—selecting Mr. Scott as the exponent of their views, he having been, for some time past, doomed to bear the brunt of the contest.

We shall classify our quotations, &c., under the following heads, viz. :—Those relating, firstly, to the need of reformation in our secular architecture; secondly, to the fitness of Gothic architecture to become the groundwork of such reformation; and thirdly, to the principles on which such reformation should be conducted, and which should guide us in the application of the revived style to the ordinary purposes of life.

On the first question we assume that if our secular architecture were satisfactory, no one would desire to disturb it from a mere abstract preference for another style, even though that style has been, by all but universal consent, adopted for church architecture and other allied classes of building. Many might regret the want of agreement between this and secular architecture, but few would really desire to disturb a prevailing style on ground so slight as this. It is, then, necessary at the outset to inquire whether and how far we have reason to be dissatisfied with the present state of secular building, and to ask ourselves with Mr. Scott,—

“Are we, as Englishmen, satisfied with the state of domestic architecture amongst us, or ought we to be so? . . . Do our town houses add grandeur and picturesque effect to the streets of our cities? Do our country houses harmonize well with the scenery around them, and add beauty to the landscape? Then, again, how do we feel satisfied with the look of our country towns? Does a view of their streets tend to elevate the feelings, and to excite our patriotic pride? Do our manufacturing and commercial towns contrast favourably with the ancient seats of industry and commerce, such as we see in Flanders and Germany? . . . On the whole, is the good taste and good feeling these different domestic works display such as makes us feel a secret pride in the place and period in which our lot has been cast?”

From his own reply to these questions we offer the following

extracts :—"Look at the vernacular cottage building of the day—not the ornate specimens which are seen near the park gates of our nobility, nor those admirable attempts which are now happily becoming frequent, to raise the habitation of the labourer, both in comfort and character; but the spontaneous productions of our builders, where no external influence is brought to bear upon them. Can anything be more execrable? Can anything be more utterly at variance with what one would think should be the character of a country village, or more deadening to all the natural feelings of the labourer for his home?

"Look again at the rows of miserable houses in the suburbs of our country towns, and at the wretched creations of speculating builders in the neighbourhood of London. Are they not vile beyond description? Look at the houses which grow up like mushrooms round the Crystal Palace, and which appear wherever a needy landowner begins to let out his ground on building leases; are they not plague-spots on the landscape, instead of heightening its beauties, as they ought to do? And yet these display the vernacular style of house-building more truthfully than the forced productions of persons of more ambitious notions, and are, for the most part, much the same things, denuded of a few ornaments, by which their natural ugliness is in a measure disguised.

"The *builder's* style of our day is, in fact, after making a certain abatement for want of skill, a truthful exposition of what is too generally the *architect's* style; in the same manner as a Nuremberg warehouse of the fifteenth century showed the style of the mansion or the hôtel de ville reduced to its simplest elements, and proved its innate nobility; as the tithe-barn of the fourteenth century proved that the architecture of the day was noble even in its simplest forms; and as the cottages of a Northamptonshire village show the architecture of Burleigh, of Kirby, or of Rushton, reduced to its elementary forms, and in doing so enhance, instead of diminishing, our opinion of its merits; so do the erections of our speculating house-builders hold a truthful mirror to the majority of our house-architects, and show them, without flattery or detraction, what their architecture is in its native and normal conditions; but instead of proving it noble, they exhibit it in its genuine meanness and deformity."

Speaking of the villa buildings in the neighbourhood of our great towns, he says:—"Our street architecture is bad enough, and our rural buildings give us little to boast of, but this intermediate class is worse than either, though in one respect the most important, for if we build badly in a street, we spoil nothing but what was bad before; and if we build an unsightly country house, natural beauties remain, probably so much in the majority as to drown its ugliness; but if we cut up beautiful fields, &c., into roads lined on either side with houses which are sickening to look upon, we both ruin what before was lovely, and leave little or nothing to mask or retrieve the disfigurement. Surely nothing was ever so villainous as the villa building about London?"

Going on to buildings of a higher order—the country mansions of our aristocracy—he proceeds as follows:—"The proper expressions for a country mansion of the higher class, the residence of a landed proprietor, beyond that degree of dignity suited to the condition of the owner, are, perhaps, first a friendly unforbidding air, giving the

idea of patriarchal hospitality; a look that seems to invite approach rather than repel it. Secondly, an air which appears to connect it with the history of the country, and a style which belongs to it. Thirdly, a character which harmonizes well with the surrounding scenery and unites itself with it, as if not only were the best spot chosen for the house, and its natural beauties fostered and increased so as to render this the central focus, but further, that the house itself should seem to be the very thing which was necessary to give the last touch and finish to the scene, the object for which Nature had prepared the site, and without which its charms would be incomplete. Now, do the majority of our country mansions answer to these conditions? Do they thus unite in their expression, dignity, hospitality, historical association, and harmony with the surrounding scenery? I must confess, of the greater part of them, that they appear to me to be the reverse of this. They are either without dignity or it is too conscious to be genuine. In attempting it, they often attain an artificial stateliness which is very different from true dignity and destroys all claim to the next qualification—an air of patriarchal hospitality. Their character is anything but historical, being an (probably very unsuccessful) importation from Italy; for the most part not such as their mother country would be proud to own. And finally, they are very far from harmonizing with or enhancing the beauty of the scenery in which they are placed. It may truly be said that the great ornaments of English scenery are the charming parks with which it is interspersed, while the greatest drawback to the beauty of these parks is the uncongenial character of the mansions which they surround. Instead of being the central point and climax of the scene, one is apt to wish them out of the way, that its beauties may be better appreciated. Their cold and proud Palladianism, so far from inviting, seems to forbid approach; one feels under a painful restraint so long as they are in view; and the only rural thoughts they suggest are of gamekeepers and park-rangers whom one fancies ready at every turn to repel the timorous steps of the intruder.

“Now, do we feel the same at the sight of an old Elizabethan or Gothic house? The very reverse is the case. They are always the great point of attraction in the view; one delights to stop and dwell long upon them; they not only harmonize with, but are the crowning ornaments of the scenery. One feels, when turning from them, as if leaving a friend, while their image long remains impressed upon the memory, nor is this alone the result of association, for it is shared in a very considerable degree by modern houses in the same styles, and in a greater or less degree according to the merits of their design.”

Proceeding, again, to the public buildings in our great cities, we find these remarks:—“I suppose it will hardly be argued that we have been so successful in our public buildings in the classic styles as to render it at all sacrilegious to entertain a wish to disturb their time-honoured character. The sepulchral Bank, the chilly Post Office, the insignificant National Gallery, and that most unpalatial of buildings, Buckingham Palace, do not, I think, awaken in our breasts, any very warm feeling for the style which has produced them. And if a few other buildings have been more happy, they have certainly not been so pre-eminently successful as to lead us, so

very religiously as is the fashion, to adhere to their worn-out style, as if it were as much part and parcel of us as Magna Charta or the Thirty-nine Articles!"

Again, on the subject of truthfulness in art:—"As in morals, nothing is so indicative of a degraded state of society as the decline of truthfulness and the prevalence of deceit, so in art the surest signs of degradation are the decay of reality and truth, and the general adoption of systems of deception and sham. Measured by this rule, the vernacular architecture of our day would indeed be found wanting! The system of falsehood seems ingrained in its very heart's core. The hold which it has upon every branch of architecture and construction, indeed upon every thought and every idea of our vernacular builders, is truly amazing, and can scarcely be credited till we examine carefully into what goes on around us every day and on every side. Truthfulness and reality are not only unappreciated but almost unknown, or known only to be disliked and ridiculed.

. . . Not only are our brick houses cemented over in the forms of every kind of constructive or architectural features belonging to stone,—brick arches made to look like stone lintels, and in some cases stone lintels cleverly made to imitate brick arches,—plaster, wood, or paper painted to look like marble and granite,—mean woods constantly and everywhere made to look like rich ones,—metal like stone or wood, and wood like metal,—paper like tile, and everything something different from what it is; but every good, useful invention which might be made conducive to enriching our architecture with new modes of construction and decoration, is in its turn degraded by being made to pander to the universal preference for falsehood over truth, and is used, not as a new element to be treated honourably and honestly on its own merits, but only as another method of imitating at a cheaper rate something which we already possessed; or if the new material be too valuable or of too stubborn a nature to be enlisted in the ranks of active imitation, it has to submit to it in a passive sense, and becomes vulgarized by being itself made the object of counterfeits. One-half of the arts which are practised are mere imitations of something different; one-half of the manual skill which is exercised is wasted on spurious copies of something which would itself be too costly, instead of being honestly directed into some legitimate channel; and far more than one-half of everything which one sees is not what it appears to be, but something cheaper made to look like it. It is not, however, in materials, construction, and decoration alone that the disease exhibits itself: the *designs* of our buildings are often in themselves fallacious. Buildings are made to look different from what they are. The character of a front presents the most extreme contrast to that of the parts less seen, and belongs, perhaps, to a building of a totally different class: the architecture not only does not result from construction, but actually belies it; necessary objects, instead of being honestly treated, are made to look like something else which is neither necessary nor suitable; tricks are played to produce uniformity, to conceal doors and windows, &c., where needed, or to look like them where not needed; indeed there is no end to the trickery and unreality to which the noble art of architecture has been subjected. Against this deliberate and utter degradation of our art, many an indignant protest has of late years been made . . . and it is a proud thing to think of, that amongst

those who follow out the Gothic revival, the principle of strict truthfulness is universally acknowledged as their guiding star."

The last quotation we will make under this head relates to the argument against the introduction of the revived style into our towns, on the plea "that classic architecture has the claim of actual possession" and that we must therefore "use in towns such a style as will accord with the character which already prevails there." . . . "As this professes to be a strictly practical argument, I will give it an equally practical answer. Simply look at one of our towns—look at it from without and from within, at its most pretentious and at its humblest buildings; and when you have seen enough of it, quietly ask yourself how much respect is due to the architecture in possession. I am not speaking of the praiseworthy attempts which are now being made to improve it, but of the mass of our town architecture as it actually exists; and I doubt whether any period of the world's history has produced anything more utterly despicable than it is. What! are we to respect—I will not say the *architecture*, for it is an insult to our noble art to use such a misnomer—but that absence of architectural thought or feeling which has degraded our ancient cities, which has disfigured our country towns and villages, and rendered the greatest city in the world a huge wilderness of ugliness? Is the architecture of the future to be shaped to harmonize with this? The house-building of our day is a perfect plague-spot on the fair face of our country. Wherever a new town grows up, whether through manufactures, through the establishment of a watering-place, or from whatever cause, it seems to bring a blight upon all instinctive taste and good feeling; wherever an existing town extends itself, it spreads hideousness over all within its reach. The prevailing style, if it can be called so, has dried up all sense of beauty both among our builders and among the population at large; so that not only the humbler portion of the commercial orders, and those below them, seem utterly incapable of perceiving the difference between ugliness and beauty, but even among the educated classes anything like a true perception of it is quite an exception, and taste in building (whatever the style) is *admitted* as a tolerated weakness, rather than prized as a matter in which we are all equally interested, and which is calculated to give to all daily and hourly gratification. Now, what imaginable claim can this wretched incubus have upon our respect or consideration? All the claim it has is to be kicked out as quickly and as effectually as possible. It does not necessarily follow that the style I advocate is the one to take its place, but this much I do think, every man of taste and feeling must admit the vernacular mode of house-building must be swept away with the besom of destruction, as a public nuisance and a national disgrace. I think this pretty effectually disposes of the argument I am dealing with."

Leaving it entirely to our readers to judge how far this part of the case has been proved, we will now proceed to our second head; the consideration of the fitness of Gothic architecture, as now revived, to supply a groundwork for the reformation of the evils exposed in the foregoing quotations.

On this head we will, in the first instance, refer to Mr. Scott's lectures at the Royal Academy, especially to the first and the last of the series: the former given in March, 1857, the latter in February in the present year. In the first of these he gives, among the claims

of Gothic architecture upon our study, the following as a *primâ facie* argument with us as Englishmen; that while our studies of the classic styles "must be followed up in distant lands," the case is very different with Gothic architecture.

"Its original examplars are at our own doors; the very churches, perhaps, in which, from our infancy, we have worshipped; the monuments of our own forefathers, the works of men bearing our own names, whose armorial badges we are still proud to use; who spoke, in its pristine form, our own language; who sat in our own parliaments, were lords of still existing manors, founders of still surviving charities, men who fought the battles of which we are still proud, and laid the foundations of our liberties, and of all those institutions which render the name of England illustrious among the nations of the earth. Surely the architecture which grew up among men so nearly allied to us has a pre-eminent claim upon our attention."

This argument would, however, tell nothing in favour of the *revival* of the style unless its actual merits were such as to indorse it. Proceeding, then, to the *intrinsic* claims of the style (pressed, however, in this lecture as claims for *study* only) he goes through a long list of beauties and structural merits which would be beyond our limits to enumerate; but we give the following as bearing directly upon the subject under consideration:—

"The next quality I will mention is the extraordinary facility of our style in decorating construction, and in converting structural and useful features into elements of beauty. The arch, its normal feature, supplies to it an endless store of beauty. The vault supplies another inexhaustible fund, and assumes forms unrivalled in any other style. The window, comparatively neglected by the ancient architects and even hated by the Greeks, was, in the hands of the Gothic builders, a perfect treasury of architectural loveliness, and the introduction of window-glass, an invention unknown to the ancients, became the source of an entirely new and most enchanting art, and one which exercised the most surprising influence upon architecture. The buttress, the natural but unpromising accompaniment of an arcuated style, became, in their magic hands, a source of stateliness and varied beauty. The roof, unwillingly shown by the classic builders, adds solemn dignity to the works of their northern successors; while, if need be, its timbers are made to contribute liberally to the effect of the interior. The campanile, a structure resulting wholly from practical necessity, became the greatest ornament of Christian cities, and supplied an endless variety of majestic forms, which had no parallels in ancient architecture; and generally, whatever feature, whether homely or otherwise, construction or utility demanded, was at once enlisted, and that with right good will and heartiness, among the essential elements of the design.

"Carrying out the same spirit, no material was either too rich or too rustic to find an honourable place in the works of these truly Catholic builders. The varied marbles of the Apennines, the polished amethysts of Bohemia, the glass mosaics of the Byzantines, with gold and silver, enamel, brass, and iron, were all brought under tribute to make their richer works glorious; yet they were equally at home in the use of brick, or flint, or rubble, and did not despise even a homely coating of plaster, if only it were honestly and truthfully used. And, what is more remarkable, they excelled in the use

of nearly every one of these materials, and varied their design with instinctive precision to meet every one of their individual conditions.

"Carrying on the same spirit a step further, Gothic architecture shapes itself instinctively to varied climate and local tradition, and that without sacrificing its leading principles. It is true that its great normal types are found in northern Europe, and that the north of France may, perhaps, be considered as its central province; yet how admirably does it shape itself to the varied conditions of Italy or Spain, to the valleys of Switzerland or the inhospitable shores of Scandinavia; while, in every country where it prevailed, it assumes a national type, and in every province a local variety. In the same way, again, it suits itself to every grade and every class of building to which it is applied. It is equally at home in the humble chapel of the rustic hamlet as in the metropolitan cathedral. The traveller through Lincolnshire is no less charmed by the village churches which rise in such profusion from its level surface, than with the majestic minster, which from its lofty site surveys the whole country: nor are we, after wondering at the stupendous grandeur of York, the less disposed to be delighted with the little village chapel at Skelton; and even the rudest structures of the most obscure district possess a truthfulness and a sentiment which does more than compensate for their rusticity. To pass again to different classes of building, the Mediæval castles, though belonging to a class which the altered modes of warfare have rendered obsolete, are in their degree as noble and as thoroughly suited to their purpose as the sacred structures. The manor-house, the farm, and the cottage, show equal appropriateness of treatment. The timber street fronts of Coventry or Brunswick, the brick houses of Lubeck or of the Lombard cities, or those of stone at Nuremberg, all evince the same power of meeting the conditions of purpose or material; while the vast warehouses of the commercial cities of Germany, the town-halls of Flanders, and the tithe-barns of an English village are in their way as admirable and as appropriate as the minster at Rheims or the castle at Carnarvon.

"Again, Gothic architecture unites all arts in one, more, perhaps, than has been effected by any other style, or, to say the least, fully as much so.—In its normal form a stone architecture, it does not make all other materials conform to this condition, but treats them each according to its own demands. It is almost equally successful in its timber roofs as in its stone construction, and equally perfect in wood as in stone carving; it treats iron and brass in a manner perfectly suited to their varying conditions: it brings in painted decorations of the richest or the simplest character, as best suits the building; it has introduced one all-pervading art entirely of its own, I mean painted glass; and no art perhaps ever contributed in so large a degree to the increase of architectural effect: its jewellery, enamels, ivory carving, embroidery, tapestry, and all other arts are in perfect harmony; and though it fell short of the classic styles in the perfection of its figure sculpture, it possessed even here a solemn and severe dignity, hardly equalled at any period, and its draperies often exceeded in beauty those of classic sculptors.

"In variety of expression, Gothic architecture is excelled by none, being equally capable of the sternest and most majestic severity, and the most exquisite and refined elegance, as well as of all the intermediate varieties. In beauty of external outline no other style

of architecture approaches it; and in the variety, depth, and refined delicacy of the profiles of its mouldings it stands unrivalled. Time would fail me to tell of the wonderful manner in which our style shapes itself to every accidental requirement; grapples with every difficulty, and converts it into a source of beauty; disdains, on the one hand, all artificially effected symmetry, nor, on the other, fears to submit to the most rigid uniformity should the conditions of the case require it, being equally noble in the castle, where no two parts are alike, as in the hall at Ypres, where scarcely any two are different; how it meets every emergency with the utmost frankness and honesty; how it disdains all deception, thus contrasting itself, not with other genuine styles, for none really systematically admit of shams, but with the despicable trickiness which our modern architects have learned from their own plasterers and house-painters; nor have I time to treat of the boldness, freedom, and originality of its conceptions."

Mr. Scott's lectures of the present year are upon "the Rationale of Gothic architecture," and are especially directed to its practical and common-sense characteristics. After a somewhat amusing account of the contradictory theories of the origin of the style, he thus states his own view of the question:—"My object in this and the succeeding lecture will be to show that the style originated in no occult influence; that if it can be called either Christian, Teutonic, French, English, German, or Western European, it is so only in a plain, straightforward, and historical, and not in any hidden, exclusive, or mysterious sense; but that it, in fact, arose from the application of plain common sense to plain practical requirements; that many of these requirements were not peculiar to the period, but belong to all time; that many were not limited to a race or climate, but are common, with certain modifications, to different races and countries; and that the application of the same class of common sense to altered requirements would produce results by no means militating against those thus arrived at, but, on the contrary, tending to enrich, to amplify, and to add new life, variety, and harmony to the art which it had first suggested."

This view he has elaborately illustrated, showing, throughout the entire history of the style, from its dawn to its perfection, that strictly practical and constructional requirements rather than taste or fancy suggested every feature, every new development, and every change: in short, that common sense was the guiding star, and construction and utility the leading motives of the mediæval architects.

Thus the mode of forming, moulding, and decorating arches; the forms of jambs, piers, and columns; the introduction of the pointed arch and of ribbed vaultings; the progressive varieties in the designs of windows; the use of buttresses, pinnacles, &c.; the forms and construction of roofs; the construction of floors and the designs of ceilings; the entire system of decoration, &c., are all shown to have been worked out and developed strictly and exclusively on the principles of common sense; utility in every instance taking the precedence of and being made the means of attaining beauty. But not only is this shown to be the case with the parts of buildings, but, if possible, in a still more eminent degree, in the treatment of the buildings themselves with relation to their purposes.

"In all classes of building, whether ecclesiastical, military, monastic, civic, domestic, commercial, or rustic, though the architecture was in

reality one and the same, the treatment was absolutely and imperatively commanded by the purpose, and the expression followed by instinct. As I have said on other occasions, a mediæval barn is as good and as true in its architecture as a cathedral: both are essentially in the same style, yet one is as obviously a barn, and as absolutely subservient to the requirements of a barn, as the other is a church. One has no windows, but slits of some four inches wide, and yet looks as Gothic as the other which has more window than wall."

The following are cited as instances of this:—"Now, it is scarcely possible for a building of the middle ages and one for a kindred purpose at the present day to differ more widely in their requirements than did different buildings of the same age; and if the most varied demands of one period are equally met by a given style, why should we fear that the same style would fail to meet variations proceeding from a change of manners and habits?"

"Take, for example, a Gothic fortification and a Gothic town-hall. Can any requirements be more totally different! In one the great object was to shut off all communication from without. External windows must be either wholly avoided, or reduced to mere eyelet-holes. In the other the walls are perforated with windows to the greatest extent which the strength of the structure would admit. In one the entrance must be guarded by all possible contrivances; in the other it must, as it were, open its arms widely to invite the incoming citizens. In the one the whole expression is one of stern exclusion and frowning defiance; in the other of busy concourse and festive hilarity. Now is it possible for these widely-differing demands and contrary expressions to have been more perfectly embodied than they are in the feudal castle, and in the halls of the manufacturing cities of Flanders and Germany?"

"Take, again, the domestic buildings of a convent, and those of the citizens of a great commercial town. Both, it is true, were human residences, and must provide for the common wants of our nature. Yet in one the great principle of the foundation was ascetic gravity and religious mortification; in the other the objects aimed at were hospitality, cheerfulness, and family enjoyment; and in each case the objects were perfectly provided for, as well as expressed in the aspect of the building. Why then should we imagine that because our ideas of family comfort are more perfect than in the days of our forefathers, the style of architecture which they so successfully applied to purposes differing so widely one from another will refuse to accommodate itself to a more complete form of one of the same purposes? Yet people continually tell us that Gothic architecture is feudal and monkish! Of course the castle was feudal, and the convent monkish. It would have been strange if they had not been, seeing that one was built for the feudal lord, and the other for monks; but was the town-hall or the city residence monkish? Were the warehouses of Nuremberg or the market-halls of Flanders feudal? The idea carries absurdity on the face of it. They were in fact built by those very communities who had used their utmost endeavours to overthrow feudalism, and were ever most strenuously opposing its authority and influence.

"Take, again, two commercial buildings—as the great Cloth-market at Ypres and the huge warehouses at Nuremberg—one for exhibiting manufactures, the other for stowing away goods. The first is, internally, a continuous room or gallery some 30 or 40 feet

wide, and (measuring along its several ranges) about 600 or 700 feet long; its entire sides occupied by continuous and uniform ranges of large windows, and the exterior unbroken, to express the unity of the interior, and its lower story subdivided into rooms of a small size for more varied uses, and with all this unbroken uniformity it would be hard to find a more wonderfully striking building. The other, being for stowage, demanded multitudinous stories and numerous supports. The stories within are not perhaps more than 8 or 10 feet high, and the floors are carried on oaken pillars. The windows, being more for ventilation than light, are small and square, and closed by shutters instead of glass. The crane-houses are made noble structures of timber, but no ornament is admitted, excepting to the doorways and perhaps the gables. The whole speaks its purpose so unmistakeably that I do not suppose any one ever yet asked what it was; and though a mere unmasked and almost unadorned warehouse, it stands forth and asserts—and not in vain—its claims upon public admiration amongst the admired monuments of that truly interesting city."

The same is traced through every feature. The number, size, design, and form of windows are shown to depend wholly upon the demands of utility; the general construction of the building the same; trabeated architecture in its truest and most practical form to be made use of where it best suits the purpose; materials, the most varied, to be each used in the manner best suited to their purpose; and many features, as the fireplace, chimney, oriel, bay window, and dormer window, to have been invented and developed by the mediæval architects from strictly practical motives.

Then, again, as to the treatment of buildings with regard to uniformity or otherwise:—"One of the most striking ways in which this principle of common sense is displayed is in the absolute freedom exercised in planning, or more correctly speaking, the absolute subordination of external design to the practical requirements of the interior. There was no love of irregularity for its own sake among the mediæval builders; on the contrary, they had no objection at all to general uniformity where the circumstances of the case did not suggest a departure from it; and where irregularity was demanded for use, they did not carry it beyond what the demand required; but when the practical requirements naturally led to irregularity they fearlessly followed them, without any of that morbid striving after forced uniformity which characterises, I will not say classic works—for the ancients also acted on more natural principles—but the great majority of modern buildings. That they did not capriciously strive after irregularity is proved by such buildings as the great market-halls of Bruges and Ypres, the latter of which has a front 450 feet long, without one deviation from uniformity, simply because the practical requirements in each wing were identical. That when the internal requirements but slightly differed, they carried irregularity no further than the demands of reason suggested, is proved by such fronts as that of the Ducal Palace at Venice, and of a very great number of street houses and palaces in different countries, where the normal idea is uniform, but the windows placed to suit rooms of varying size; but that when the practical requirements had no reference to uniformity, they fearlessly acted on them without any of those sickly repinings which would so sadly disturb the peace of the modern architect, still more without any torturing of the internal

arrangements to make them fit to a preconceived elevation, which is the usual practice in these more enlightened days, are abundantly proved by many of the noblest works which our forefathers have bequeathed to us."

The lectures close with the following practical remarks:—"How important, then, is it to us to know that the style we are reviving was itself based, as all good architecture must be, on the firm rock of common sense; and how essential to our success that we should place our revival on the same basis! Shall we, then, secure this object by doing only *what* our forefathers did? By no means; rather, as I have urged in a former lecture, let us do *as* they did: that is, *act upon reason*. They thoroughly suited all their works to their varied objects: let us do the same, how much soever more varied our requirements may be. They made their houses comfortable to the extent of their habits: let us make ours so to the greatly increased extent of our own habits. They welcomed every invention as it arose: let us do the same by the inventions of our own prolific age. They utilized every material which presented itself to them: let us do so by all the materials which modern science or ingenuity has placed at our command. Only let us do all this truthfully and consistently with reason; for example, if we meet with an invention suited to the surface decoration of rooms, but devoid of constructive strength, let us use it *as* a surface decoration, and not as is too commonly done, make troughs and pipes of it, and pass them off for beams and columns. If we admire a vaulted construction by all means let us use it, but do not let us emulate the vaulting of Diocletian's Baths and Westminster Abbey, or the Domes of the Pantheon or St. Sophia in lath-and-plaster! If we want plaster casts of ancient monuments, let us place them in our Museums, but for goodness sake let our buildings themselves be real!

"The conditions to be demanded of our future architecture, whether destined to be based upon the Classic or the Gothic renaissance, or whether they are to continue ever, as now, to assert side by side their rival claims, are:—a perfect and unhesitating fulfilment of practical demands, whether of construction, convenience, or comfort; an equally unhesitating adoption of the materials, inventions, and mechanical and constructive appliances of the age; a capability of reasonable economy or of judicious magnificence in all degrees and proportions; a character at once noble and in harmony with the country and climate, and with national associations; a perfect freedom of treatment, united with perfect truthfulness; and a free admission of the sister arts in their highest and most perfected forms. How happy would it be for art if we could proclaim an armistice between rival styles, while the advocates of each devoted heart and soul to the realization of these conditions so obviously demanded by reason and common sense!

"That Gothic architecture is in its spirit well fitted to unite these conditions, I think may be judged by much that I have shown you in this and the preceding lecture. It lays claim in a pre-eminent degree to the character of *Freedom*. Free in its use of arcuated or trabeated construction as may best suit each particular case; free in the form of its arches which, in addition to those used in other styles, assumes other and excellent forms which enable them to assume all possible proportions of height to span; free in its vaulting, which

has peculiar facilities for adapting itself to every possible space and plan; free in the proportions, as well as infinite in the varieties, of its columns; free as air in the sculpture it applies to their capitals as well as to other architectural uses; free in the pitch of its roofs; in the size, number, form, and grouping of its windows; and, above all, absolutely free in its planning, in which the practical requirements of the interior have undisputed sway irrespective of external design, it seems as if it could not be otherwise than suited to an age in which freedom is the great point to be aimed at in all we undertake."

We have given such copious extracts, under this head, from Mr. Scott's Royal Academy Lectures, that we are almost afraid to commence again with his volume on Secular Architecture. There are, however, two popular objections to which we think it well to give his replies; the first relates to windows.

"It has been very much the fashion to assert that a Gothic house must be defective in these particulars: indeed, our assailants have made this one of their strong points, and have put together a string of terms, such as 'dark rooms,' 'dark monkish buildings,' 'dark passages,' &c., &c., which they use whenever the subject is alluded to; and, so much are people who do not look into things for themselves, misled by these stock terms, that one frequently hears persons, not otherwise unfavourable to Gothic architecture, coolly say that they think in a country like ours, where light is scarce, the Italian style is preferable, as affording greater facilities for its admission! * Under what an extraordinary delusion these persons must suppose the originators of both these styles to have acted! We generally imagine the characteristics of different styles of architecture to have arisen in a great degree from local necessities, and, among other causes, from difference of climate; here, however, it would appear that the Northern architects, being especially in need of light, originated a style whose great characteristic is its exclusion, an error happily compensated for by the architects of Italy, who, dealing, with a superabundance of light, and a burning sun, which they would naturally desire to exclude, fell, luckily for us, into the parallel blunder of contriving a style eminently suited to the free admission of both; so that we have nothing now to do but simply to make a mutual exchange of styles, and both will be suited to a nicety! The truth, however, is, that no such blunder ever was made, excepting in the fertile imagination of our opponents. Gothic architecture, as might be expected from its Northern origin, is *par excellence* a window style; so much so, that by its windows we most readily distinguish it from other styles, and by them we define its different historical changes. In the pure Greek, the window comes in only as a thing to be ashamed of, and the means of lighting the finest Greek temples are still a mystery. In Roman buildings, it assumes a more definite position, but still seems rather admitted as a necessary intruder than a legitimate part of the architecture. It is in the works of the middle ages, that the window first takes its proper position, as one of the most essential architectural features, and as the most im-

* Lord Palmerston is reported to have said in Parliament, "We all know that our northern climate does not overpower us with an excess of sunshine. Then, for Heaven's sake, let us have buildings whose interior admits, and whose exterior reflects, what light there is." We agree with him; but how strange the delusion which leads him to seek this in a southern style framed to meet contrary wants!

portant vehicle for architectural decoration. It may be that the Italian architects of the Renaissance succeeded in remedying in a great degree this defect in the ancient styles, but it was the example of the mediæval architects which enabled them to do so. Even now the window is felt to be an intruder in purely classic architecture; so much so, that in the most magnificent of its recent productions, St. George's Hall, at Liverpool, every effort has been used (at least on the show side) to conceal the means by which the light is admitted, as if the 'offspring of heaven first-born,' were one of those meaner necessities of our nature which we reluctantly admit, instead of hailing with love.*

The next objection we refer to is that Gothic architecture, though suited to the country, is not so to the buildings of a town.

"'God made the country, and man made the town;' and perhaps the highest tribute ever offered to Gothic architecture (not excepting that of Romney the painter, who said that Grecian architecture was the production of glorious men, but Gothic architecture that of Gods) is that involuntarily paid it by our opponents when they argue that, though our style no doubt agrees well with rural scenery and its accompaniments, they are convinced that it is quite out of harmony when used in our towns! I can conceive of no better test of the works of man, than their harmony with the works of God. Whether in morals or in taste, these are the great standards set before us. The continual presence of the standard is, however, in no degree necessary to the truth of the result. That which, on comparison with the works of nature, has been proved best to harmonize with them, continues to be the best when separated from them. To suppose it otherwise would be unphilosophical; but the notion of our opponents, that because a style harmonizes well with natural objects, it becomes *ipso facto* objectionable in their absence, is one of the most palpable absurdities ever broached. Even if it is the case, that Gothic buildings clash harshly with the present buildings in our towns—which is exceedingly dubious—still it needs little argument to show the fallacy of this conclusion; Gothic architecture having been tried by the one true test, its harmony with the works of nature, is proved to be good and noble, but when placed among the modern works of man, the harmony ceases. The conclusion, then, is inevitable, that the fault lies not in the style, but in the company in which it is placed, which stands self-condemned by its discordance with a style which is in harmony with the only true standard; and that the practical lesson to be deduced from it is, that we must lose no time in reforming the character of our towns, by the introduction of the greatest possible quantity of that architecture which has borne the test of nature, so that our towns though made by man, may not be needlessly discordant with the country which was made by God."

Finally, on the subject of general adaptability, our author makes the following uncompromising confession of faith:—"I boldly assert that no style of architecture which the world has ever produced, has shown a tithe of this elasticity in adapting itself to every circum-

* It was shown in evidence before the Select Committee on the subject of the new Foreign Office, that the windows in Mr. Scott's Gothic design exceeded in area of glass those of the average of the greatest public buildings in London, in proportions varying from 24 to 63 per cent.; and that they were hung as ordinary sashes, each sash consisting of a single sheet of plate glass.

stance, position, and material. It is its greatest and most striking characteristic."

We here close this part of the case, and leaving it to our readers to judge how far it has been proved, we shall, in our next part proceed to illustrate the practical principles on which the promoters of the Gothic Renaissance profess to act in its application to secular purposes, and to show how far they are, by their own showing, actuated by common sense and reason, and how resolutely they assert their determination to make their revised style bend itself implicitly to the practical requirements of our own day.

PART III.

In proceeding to the third division, under which we have classified our inquiries, viz., the principles on which the Gothic revivalists profess to guide the application of their revived style to the ordinary purposes of life—we will premise by remarking that on this, after all, the whole question must finally hinge: for, if after proving a grand reformation to be needful, and showing to our satisfaction that Gothic architecture possesses every character which seems to fit it to become the basis of such reformation, we should find that, after all, the *soi-disans* reformers simply propose to reproduce an old style (however great its merits and its claims) just as they find it, without revivifying its principles and adapting them frankly to all the circumstances of our own day; that the revival is to be a matter of precedent and antiquarianism—a mere return to the art of a former age without breathing into it a life belonging to our own—it is clear that, however good the *primâ facie* case in its favour, it must prove an inevitable failure. Let us see, then, what are the doctrines put forth by the revivalists; for, if their teaching be sound, it is fair to suppose that in their practice they will aim at carrying out the principles which they profess.

We will commence with a passage which we have but recently met with, and which, dating back as far as 1846, and occurring in a paper sent in by M. Viollet le Duc to the French Académie, is severed so much from the English revivalists of the present moment, as to possess a value of its own. We quote it as given in the *Ecclesiologist* of September, 1846:—"We do not say that we wish to render French architecture unchangeable: it would be madness to dream of it. We ask, that our architecture of the 13th century should be studied by our architects, but studied as our language should be studied; that is to say, so as to know not merely the words but the grammar also, and the spirit. We ask that official instruction should follow this course, that the study of antiquity should become what it always ought to have been, Archæology; and the study of French architecture of the 13th century, Art. We will not establish bounds for this (no human power could do so); but commencing with an art whose principles are simple and applicable in our country, whose form is at once beautiful and rational, our architects will have talent enough to apply to this art the modifications required by new wants and customs. The principle being once taught, but without restrictions, let every one take his own course. In our country, in the centre of modern activity and industry, this national art will not be slow to make progress. You will begin by having copies—that is inevitable;

it is even necessary, in order to know all the resources of Gothic architecture. We will say more, you will have probably bad copies (it does not much matter that we have a bad building more or less); but the principle being good, and the art an inexhaustible source of instruction, the artists will soon comprehend its meaning; and their copies will then become intelligent, reasoned; and at last the national architecture, while it altogether preserves its unity, and its root, which is purely French, will be able to perfect itself as the language has already done. What is the duty of the Académie Française, gentlemen? It is not to teach us whether Latin is better than French, or Sanscrit than Greek. It recommends and encourages the study of foreign languages, but its duty is to preserve the treasure of our own language; it is that which gives it an immense importance, not only in France but in Europe. We speak no longer as they did in the 13th century, but, nevertheless, do we not always use the same language?

"We are not yet in a condition to know what are the modifications which modern genius may bring into our national art; we must first be penetrated with this art, and to this end all our efforts tend."

Precisely in the same spirit, Mr. Scott, writing as far back as 1850, says:—"The great object to be aimed at by the student is, so to familiarize himself with the *character* of the ancient works of art, by taking every opportunity of visiting, sketching, and contemplating them, and so to imbue his own mind with its beauties and principles, as to be able naturally to design in it, as the spontaneous and vernacular expression of his own architectural thoughts. The student of a foreign tongue will naturally at first mix up merely servile transcripts with his own broken attempts at composition, but when he has once mastered the language, he adopts it as his own, and can think in it, and express his thoughts in it, with fluency and ease. It is just so with the student of Gothic architecture; it is, it is true, his native language, but he has been long estranged from it, and perhaps taught to connect all his ideas of art with an exotic style, so that in studying that which is in truth his birthright, he is at first constrained to express his thoughts in it by a mixture of smattering and servility: but when his mind has once become familiarized with its principles, he feels that it is easier to design than to copy—easier to clothe his ideas in correct expressions than in smattering and broken language."

Again, in the same book, while treating on the subject of architectural development, he gives the following as the legitimate objects to be hoped for from it:—

"I. The perfect adaptation of pointed architecture to the altered requirements of our own day.

"II. Its adaptation to different climates, and to the usages of other countries; and, what concerns us most directly, to the varied circumstances of the British colonies.

"III. The amalgamation of all which is really beautiful, and intrinsically valuable in the hitherto attained developments of pointed architecture; and, while we take one period as our nucleus or groundwork, the engrafting upon it of all the essential beauties of the earlier, or later periods, . . . and the fusing of the whole into a style essentially *one*, yet capable of greater variety of expression than can be commanded single-handed, by any one development yet attained.

"IV. The infusion of real life and *present existence* into the subsidiary arts, so as to render our sculpture, stained glass, and decorative painting, not mere lifeless imitations of mediæval work, with its obsolete costumes and mannerisms, but the genuine offspring of the well-tutored genius of the artist, harmonizing, indeed, with the tone and feeling of the architecture, and deeply imbued with the kind of sentiment which is to be traced in the best mediæval works, yet still not really mediæval, but rather the re-animation of the genuine spirit of the old artists, and its application to the expression of the sentiments and conceptions of the modern one."

He also says, "I should have alluded to the throwing open of the style for the admission of materials of modern introduction, and of the results of modern mechanical art, as being one of the desiderata to be aimed at in future developments."

On several of these objects he gives us his views more in detail. On the first he remarks:—"It is unreasonable to imagine, that, in reverting to a style whose period of perfection was more than five centuries back, and which has been extinct for three, we should find it all ready to our hand, as if everything by which society is influenced had been dormant during the interval. When we reflect for a moment on the entire revolution in nearly every custom and idea, which has during that period taken place, it is truly wonderful to think that its architecture should have revived without much greater difficulties and anomalies than it is found to present; and I think no stronger argument could be adduced to show that it contains some innate principle of universal applicability, than the fact of its being found so readily and naturally so fall in with our present uses, when suddenly revived, after three centuries of continual and rapid revolution in the habits and sentiments of society. . . . It would, however, be unreasonable to suppose that a style so long disused, could be revived in its ancient integrity, without alteration or addition; and it may be safely laid down as the first object of development, to strike off from the revived art those features which belong not to it intrinsically, but were the result of its adaptation to customs which have for ever passed away, and to add to it such other and new features as are necessary to render it a genuine and living art, suited to the habits and requirements of our own age. . . . At present the revival has assumed for the most part, an ecclesiastical character. . . . Unless, however, we suppose that pointed architecture, will become the *sacred* rather than the *universal* language of art, it is clear that a very wide field lies before us for rendering it more perfect in its applicability to all the ordinary objects of civil architecture."

We should not have troubled our readers with these early quotations, had it not been that the plain common-sense principles which were thus, ten and fourteen years back, propounded, have of late been brought forward as an admission recently forced upon the revivers, that Gothic architecture is unsuited to the present age, amounting indeed to virtual relinquishment of its revival (!!); and have actually been made use of as proofs of a changing and a slippery policy on their part, as if first saying that they are reviving a style, and then that they are not strictly reviving it! It is clear that this shifting policy belongs to their opponents who, after arguing for years against what they ignorantly set down for a merely servile and

antiquarian revival, are suddenly obliged to reverse their arguments by discovering, certainly somewhat after date, that it is pre-eminently the contrary; and now argue against it for being what they boast that the classic revival *was*, and have so long declared, against all evidence, that the Gothic one *was not*! Surely we may turn upon these men their own quotation:—

“Quo teneam vultus mutantem Protea nodo?”

unless indeed, their meaning is: “By what snares can we hope to entrap those who are so well on their guard against being misled or misinterpreted?”

But we must hasten to the more recent and more detailed application of the same great principles.

Mr. Scott, in the preface to his volume on *Secular Architecture*, gives the following as one of the reasons which led him to publish it:—“That a thoroughly erroneous impression prevails as to the principles on which the revival of pointed architecture is founded and carried on; that it is an antiquarian movement, and seeks to revive all that is ancient, instead of being, as is really the case, pre-eminently free, comprehensive, and practical; ready to adapt itself to every change in the habits of society, to embrace every new material or system of construction, and to adopt implicitly and naturally, and with hearty goodwill, every invention or improvement, whether artistic, constructional, or directed to the increase of comfort and convenience.”

This sentiment pervades the whole work, and its application is treated of in detail with reference to nearly every feature and every description of building. Thus, among the causes which have impeded progress, he earnestly reprobates every “tendency to *masquerading*, or dressing up our buildings in characters which do not belong to them,” and “our want of boldness in fearlessly adapting the style chosen to the requirements, the appliances, and the feelings of the present day; and importing into it every hint we may gather from other styles, and every aid to be obtained from modern inventions, so as to render it not an antiquarian matter but strictly *our own*.”

Again:—“No class of building is so completely the result of necessity as our houses; our existence is dependent upon them, and health, comfort, and convenience require that they should be constructed with all possible regard to the demands of our nature, and the customs and necessities of the state of society in which we are placed. . . . Now, I boldly assert that no style of architecture has so directly derived its characteristics from utility as that which I am advocating; that no style is capable of adding so much that is beautiful and pleasureable, not only without reducing, but as arising out of its uses, as this; and that no style is equally capable of adapting itself to varied requirements, or of enlisting in its service the inventions, materials, and ideas which are introduced by the advance of social improvement.”

He therefore urges—“That we should fearlessly bend our architecture to the uses of our buildings and the requirements of our age, instead of endeavouring to bend them to our architecture.”

In applying these principles to the different parts of buildings he commences with the window, showing that it is in many respects the most important of all architectural features; that Gothic archi-

ture was the first which acknowledged that importance; that it allows of windows of every size, form, and construction: either mullioned or unmullioned, arched or square-headed; hung as casements, as doors opening into balconies, &c., or as sashes; glazed with stained glass, with quarries, or with the largest sheets of plate glass; with frames of wood, of stone, of metal, or of marble; with lights either wide or narrow. In short, he shows the most absolute freedom to exist in this all-important feature, to do with it just as we please; and, as we mentioned in an earlier part of this paper, he has practically carried out this in his designs for the Government Offices by making his windows nearly fifty per cent. larger than is customary in classic buildings, and glazing them with large sheets of plate glass hung as ordinary sashes. This chapter of his book is too detailed for quotation; we, therefore, refer our readers to the original.

Roofs, again, he treats on the same principle, showing that the style, while preferring the high pitch, gives liberty for the use of *all* other forms.

"The most reasonable practical conclusion then, is that we should adopt the high roof as our rule in all cases where we have no strong reason for using other forms; but, on the other hand, that we should not allow ourselves to be enslaved to a rule which daily experience shows us not to be absolute in any of its conditions."

On the general principle of *freedom* in the use of the style, he says:—"I have endeavoured to show that the rules of the style are not so rigid as to demand the use in every case of *all* its normal characteristics; that Gothic architecture, though essentially an *arch* style, still freely admits of the trabeated construction; and that though it delights in the *pointed* arch, it permits the use of the round or the segment; that though the *mullioned* window is one of its most characteristic features, it admits of undivided openings, and that it allows great latitude not only in the design of the window itself, which may be of all varieties, from the square opening to the arched and traceried window, but also in the minor accessories, such as the glazing and the mode of opening the lights; and finally, that, though it delights in the high pitched roof as that best according with the sentiment of the style, it admits, as occasion serves, of every form of roof, from the perfect flat upwards. . . . Gothic architecture is, in fact, the most free and unfettered of all styles. It embraces every reasonable system of practical construction, though it boldly selects from among them those which are the best and most consistent, and places them in the foremost rank, as its chosen and best-loved characteristics."

Again:—"The grand common-sense principle of decorating in the most appropriate manner the parts rendered necessary by utility or construction, pervades the whole style; and this principle comes home to every one's apprehension. You do not in Gothic as in Italian architecture, plan a window where it is not wanted to match another which *is*, but simply use or omit them as utility suggests. If you want a bay-window to increase the capacity of your room and the range of your view, you introduce it without a thought as to whether or not it corresponds with some other portions of the building, nor would you dream of such folly as adding one from any such motive where it is not wanted. This freedom of treatment gives infinite variety to your buildings. Once master the principles

of the style, and work *as freemen*, divesting yourselves of all feeling of being fettered by precedent, and there is no limit to the noble things which may be produced. Every difficulty may be turned into a beauty, and even poverty may give rise to a simple honesty of treatment, whose appropriateness will more than compensate for its homeliness."

The same principle of *practical freedom* is followed up through other features, as doorways, chimney-shafts, chimneypieces, woodwork, metalwork, ceilings, floors, staircases, &c., &c. It is impossible to follow this out by extracts, and we will therefore select one or two merely as illustrating the spirit which pervades the whole. Take, for example *fire-grates*.

"We often see grates designed for Gothic or Elizabethan buildings, as if the designer was halting between two opinions—admitting the claims of coal to a provision suited to its requirements, yet hankering after the beauty of the old dog-bars. Thus the grate is made for a coal fire; but great standards, as if for dog-bars, are attached to its flanks, of no imaginable use but to obstruct the warmth from all persons not directly in front of the fire. This is a manifest absurdity, and ought at once to be exploded. If we want a wood-fire let us have dog-bars; but if we are to have coal let us construct our grates to suit it, without any idle hankering after contrivances suited to other wants. There is, however, another system against which I have not so much to say; it is simply this, to provide dog-bars as for a wood-fire, but to make also a moveable grate, which can be laid across these dog-bars, and in which a coal-fire can be made. This is a perfectly rational contrivance, provided only that the practical conditions really suggest it. Where it is really the case that a fire may be wanted sometimes of wood and sometimes of coal, as may often occur in houses in the country, I can conceive nothing better, still do not let us invent improbable conditions as an excuse for the introduction of a favourite form; but in towns and places where the use of wood-fires is unlikely let us honestly provide for what is wanted, and make grates for coal, giving them a character suited to the style in which we are working, without mimicking forms which resulted from different necessities."

The subject of coloured decorations is gone into at considerable length and in the same spirit; and, while deprecating the dread of colour which had almost banished from our interiors one of the greatest elements of beauty, he shows the danger of falling into the opposite extreme, and valuing colour *per se* apart from the artistic use of it.

"The colouring of a room should be as artistically arranged, in a certain sense, as that of a picture. I do not mean that it requires, of necessity, the same *degree* of skill, but the same *sort* of skill exercised on a humbler object. As it approaches the work of the painter, in the higher sense of the word, it requires more nearly the same amount, as well as the same sort, of skill; till, in its highest development, we find it taxing to their utmost the powers of a Giotto, a Michael Angelo, or a Raphael. Surely, then, we are not, even in its humblest walks, to treat it as a matter in which little or no artistic skill is needed!"

Of mediæval painting and sculpture he remarks:—"It possesses, almost always, characteristics peculiarly adapted to its position in

connection with architecture. The rigidity of the lines, the hard, strong treatment, the absence of attempt at high relief and of startling pictorial effect, are all points resulting from the position in which it was used. It has other characteristics, apart from this, which may be advantageously studied,—as the earnestness and simple honesty with which the tale is always told, the modesty of the dresses, and often the extreme beauty of the drapery, and a certain nobleness of sentiment which at the best periods is nearly always to be found in it. On the other hand, it has characteristics and faults peculiar to its period: a want of perfect knowledge of the figure, often a deliberate and conventional disfigurement of it by unnatural twists and bends, an over-accentuation of the story, as if the artist doubted his own power to tell and that of the spectator to understand it, and a vein of grotesqueness, even in the most solemn subjects,—all these belonged to the period, and should be avoided. We are now accustomed to a perfectly contrary mode of treatment, having beauties and faults of its own; and, while I would advise the study of the works of former ages with a view to learning from them the beauties which belong to them independently of the conventionalisms of their period, I would urge that lessons so learned should not be permitted to lead us to forego any of the real beauties in the art of our own day.”

Of the kind of stained glass suited to domestic buildings:—“It strikes me that the stained glass for houses (especially in sitting-rooms) should be very different in description from that in churches or large public buildings. It should be more transparent and more delicately finished. The Munich glass, though, as I think, very ill-suited to a church, is not so to a room; but the ordinary system of glass-painting, executed with increased care and delicacy, would meet the case sufficiently. The subjects should, of course, vary with the situation, and the same choice is open as in the case of wall-decorations. Heraldry, also, forms a most important element in painted glass for domestic buildings, and adds much, if skilfully used, both to its beauty and interest.”

On the treatment of stained glass generally:—“A work of pure outline—as the figures on a Greek vase—may be as artistic as the sculptures of the Parthenon or the paintings of Raphael, and the noblest artist may treat his subject as severely as Cimabue or Giotto without losing a spark of his power. It is simply ridiculous to imagine that there is anything unartistic in flat treatment, or that any particular power or skill is necessarily displayed by adopting a system of high relief: these are mere elements in the hand of the true artist, to be used by him according to the conditions which, in his judgment, are prescribed by the nature of the work. It is probable that he will consider painted glass to allow of less relief and less depth of shadow or variety of distance than other classes of painting; that a greater degree of severity is, as a general rule, suited to it more than to ordinary painting; and that strong outlines are, for the most part, more agreeable to its conditions than soft shading; but he will also, as I imagine, perceive that all these rules are modified by the position of the window, and that, while the finest art of which he is master should be devoted to all, the degree of relief, of pictorial effect, of severity of treatment, and of softness of shading, are subject to an infinity of variations, according to the circumstances of the case: and particularly that the greatest amount of freedom, relief, and of deli-

cate finish, are demanded where his art is applied to the decoration of domestic architecture. I would urge, however, that, whatever may be judged best for the purpose, the two great follies of modern glass-painting may be eschewed, and that we may neither fill our windows with stupid caricatures of mediæval drawing, nor with sickly copies, by powerless hands, from the paintings of Raphael, Rubens, or West."

The subject of *materials* is then gone into very much in detail, showing the immense range of choice we have at our disposal, and the varied forms of design and beauty which the right use of material opens to us. The subject of coloured materials, whether varied stones, marbles, brick, terra cotta tile, mosaic, &c., &c., is carefully treated of; always urging freedom, common-sense and true artistic feeling as the guides to their right employment.

On the subject of newly-introduced materials and modes of construction it is argued that they belong fully as much to Gothic as to classic or other architecture.

"Then, again, of the iron and glass structures so much in vogue,—are they especially Grecian, Roman, or Renaissance in their idea? What should we say, for instance, of their great type, the Crystal Palace? Is it more like a Grecian temple or a Gothic cathedral?"

"The fact is, that all these iron constructions are, if anything, more suited to Gothic than classic architecture, though our opponents always seem to think that they have said a good thing when they pass jokes upon the Gothic revivalists, as if their very hair would stand on end at the introduction of modern inventions into their architecture, when the real state of the case is this:—that when our opponents make use of such inventions they appear ashamed of them, and use all kinds of petty contrivances to hide them, or make them look like something else; while, when *we* use them we endeavour to do so honestly, modifying our design to suit them, and so make them form legitimate elements, instead of pieces of architectural legerdemain."

Again:—"Metallic construction is the great development of our age, and it speaks ill for the taste of our architects that they have done so little to render it beautiful.

"I commend this task, then, to the special care of the architects engaged in our revival. The classic architects have greatly neglected it,—it is for us to add the charm of beauty to what is at present but crude unadorned construction."

In treating of country buildings, much is said on the freedom they allow to planning your building in strict conformity with its practical requirements.

"This is, in fact, the great principle of good design, whatever the style; but what particularly belongs to the subject in hand is the double fact that a country situation calls it especially into exercise, and that the genius of Gothic architecture gives it freer scope than any other style. There is, however, an abuse of the principle beyond that which Pugin has announced: I mean the notion that our style gives license to careless planning, and that, no matter how you throw your rooms about, they will make a good-looking building, as certainly as the bits of glass in a kaleidoscope, shake them about as you like, will fall into a good figure at last. Such is by no means the case.

"It is true that no position of rooms, doors, and windows, which

the circumstances of the site dictate, is likely to be so unmanageable that you need despair of making your building shapely and architectural; but this is where the skill of the architect is called into requisition—he must neither make his plan independently of his elevation, nor his elevation of his plan, but in making his arrangements, must ever keep a side-look at the architectural part of the question. Pugin would do this so instinctively, as to be almost unconscious of it; but his words taken without this guard, might lead young architects to think no such double exercise of skill needful, and that the planning and the architecture are the results of entirely separate acts of the mind, instead of demanding, in some degree, simultaneous thought."

Of buildings of the highest class, it is remarked that—"In external character a noble simplicity is greatly to be preferred to extreme elaboration. I have never, in the domestic architecture of the best periods of mediæval art—the latter half of the thirteenth and the first half of the fourteenth centuries—seen what would be called rich external decoration, otherwise than sparingly used for a few special parts. A tissue of costly ornament, over the entire building, I have never seen; and I am certain that it is destructive to true dignity. The great object is that every part or feature necessary for use should be boldly and carefully designed, so that everything the eye may single out should be found to be both in itself fine, and also well harmonized with one another, and with the whole."

In treating of buildings in towns, he offers the following suggestions for the treatment of such public buildings as present a street-front to our great thoroughfares, ranging with buildings, of perhaps equal importance and permanency with themselves, in the modern Italian style.

"In such a case the two primary considerations are—first, to make such a design as is, in the abstract, suited to a street-front; secondly, such as will not clash harshly with surrounding buildings. It is the fashion to decry the introduction of any but purely Italian styles in such situations, as if perfect uniformity of character were essential to beauty. The Renaissance architects of the fifteenth and sixteenth centuries felt no such scruples at introducing changes of style, and the Grand Canal at Venice and the streets of other Italian cities show that no disagreeable effect results from it. Their disciples, however, of the present day, endeavour to keep possession of the monopoly of our street architecture, by decrying those changes which their masters were the first to make, and denouncing as contrary to good taste that variety of style in street architecture which the founders of their school originated. The objection is only well founded when the contrast is made too severe. The Elizabethan architects adopted in such cases the outline of the Gothic buildings which surrounded them, and no discord was felt to exist. The Renaissance architects of Venice and of Florence also adopted forms sufficiently harmonious with those of the mediæval palaces around them, and I believe no one has ever complained of painful want of harmony from their juxtaposition; indeed, I think our painters would tell us the contrary is the case.

"We must do the same. We must carefully consider what forms will harmonize and what will clash. It does not follow that all changes are inharmonious, or monotony would be the great rule of beauty—a rule to which nature gives the lie; on the other hand,

that there are discords in art, as well as in music, no one will deny. Our task then, while introducing variety, is to avoid discord. . . . I may be twitted for inconsistency for thus frequently referring to Italian Gothic, when advocating a more national style than the Italian Renaissance; but it must be recollected that I am at this moment not discussing what is best in the abstract, but how a Gothic street front may be best designed to range harmoniously with Italian ones; and though I would not advocate the direct use of Italian Gothic, I think I am not inconsistent in expecting to derive from it some useful hints for the solution of my problem. Italy is the land of street-palaces, and the Renaissance there begun, not from the decay of pointed architecture, but almost from the days of its perfection, so that among the Italian palaces we have every gradation, from the best Gothic period of the fourteenth century, to the Palladian of the sixteenth; and what is more remarkable, the block form of these varieties does not very essentially differ, all having a horizontal cornice, and all but the most confirmed Palladian, having the stories clearly marked, and the ranges of windows forming the chief architectural feature."

After enumerating the different steps by which the Gothic street-fronts of Italy passed off into the Palladian, he says:—"Sir Charles Barry did good service when he commenced the retracing of these steps, by adopting the Farnese type as his guide; and it would be well for us to retrace a few more of these gradations, and to take hints from such palaces as the Ricardi and the Strozzi, and those of the preceding century; and working them up for ourselves, with details of our own, make them aid us in harmonizing our Palatial fronts with their Renaissance neighbours, as these had been in their day designed to accord with their Gothic predecessors. To go more into particulars, I think in such positions we should adopt the horizontal cornice, and give it considerable importance, though designing it with Gothic rather than classic details. We should have uniform ranges of arched windows subdivided into lights of considerable width by columns rather than mullions, the tracery, if any, being of the boldest and simplest form, a mere circle being sufficient. We may give to these windows projecting cills or balconies at pleasure. The central windows may be grouped on the Venetian principle if desired.

"I should decidedly give the windows pointed arches, if there is height for them, though on my theory that the architecture of the future should combine the three great principles of the lintel and the round and pointed arch, I cannot object to the latter, when circumstances suggest it; and we see in the beautiful traceried windows of Or' San Michele, and other mediæval buildings, how perfectly it may be made to harmonize with Gothic design. I am uncertain how far it may be consistent to accentuate the angles by projecting quoins, but I would certainly do so in some instances by shafts.

"The details I would not make in any degree like Italian. It is not necessary that, because we borrow ideas from Italy for a specific purpose, we should feel bound to borrow others which do not aid that purpose. This would be copyism rather than development. The mouldings should be founded rather on northern than on southern Gothic; or, more properly, they should be designed to suit the case, independently of either. The capitals, even if they

resemble the Corinthian in any degree in outline, should be founded on natural foliage of familiar types. No mere bygone conventionalisms either of classic or mediæval origin should be admitted as our governing types; all should be fresh and genuine, and as far as possible independent of precedent; and every feature and arrangement should appear the natural result of its position and its object."

The above suggestions open out a subject on which much difference exists among the Revivers: the extent to which reference should be made to the Gothic architecture of Italy. As usual, their opponents take all possible advantage of these differences. Mr. Scott has on several occasions endeavoured to define the proper use of Italian Gothic. He gives a long note on the subject at the end of the volume we have had under consideration, but for brevity, we will rather quote a passage from one of his Royal Academy Lectures:—"I admit that there is some ground for such a caution—there is a mysterious fascination about Italy, which has led astray many who had visited it before they had grounded themselves firmly upon a northern foundation: but is this a reason for rejecting all the lessons she offers? Was not Italy the land of ancient art, of painting, of sculpture, of mosaic work? Is she not the land of marbles and richly-coloured material, and the land of ancient municipal institutions, and of the edifices to which they gave birth? Her Romanesque architecture was the parent stock of our own; and if our Gothic was in its turn the stem from which hers sprung, surely its transplantation into so prolific a soil offers the greatest possible *primâ facie* grounds for expecting a rich variety to spring from it, and such has been the result. It is for us to use it with judgment: rejecting what is in its own nature defective; not bringing into the north any features which are the result of a southern climate, but judiciously culling such suggestions as will with advantage unite themselves to our English nucleus; and especially let us take advantage of the lessons it affords us in the use of rich materials, of mosaic and fresco-painting, and of any suggestions it offers for the perfecting of our secular architecture. Only let us do so with judgment, never forgetting that it is *in England* that we are working, and that if we borrow ideas from France, from Germany, or from more southern lands, those ideas must be expressed *in English*—a language in art, as in literature, of whose antecedents we find abundant cause to be proud."

Mr. Scott's closing chapter sums up the sentiment of his entire volume, and under the heading of 'The Architecture of the Future,' gives an outline of what he imagines may be the ultimate result of the work now going on. He holds that the style of the future "must unite in itself the two great normal principles of construction—the lintel and the arch;" that "in *arched* construction all reasonable forms of arch must be held admissible," though "while embracing the trabeated and the arcuated principles, it would prefer the latter, and . . . admitting all good forms of arch, it would reserve to itself a strong preference for the *pointed*." So again our windows, "particularly our domestic windows—will be divided or undivided at pleasure, but reserving a strong preference for the former;" that its system of ornamentation should be founded on nature and on reason; that its figure-sculpture should fall back upon nature and fact; that the architect should reject no good suggestions, from whatever quarter

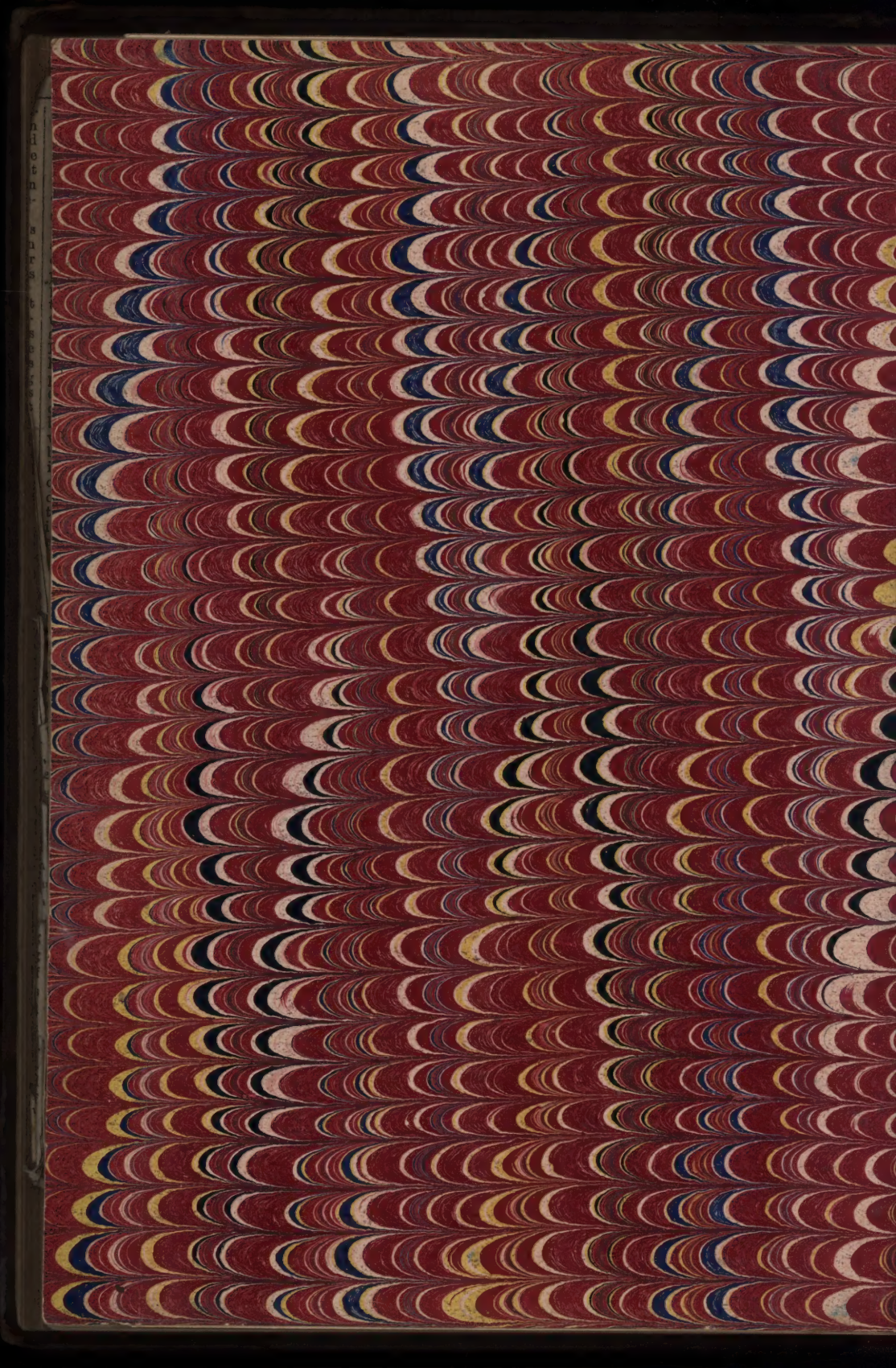
they may come; that "all inventions and discoveries must be brought under tribute, and every new material or mode of applying it must be made subservient to the one great end." In short, that "our architecture must unite within itself all that can be learned from the past, all that is demanded by the present, and all which will be developed by the future;" that it must be "unlimited in its comprehensiveness," and "universal in its applicability;" that *truthfulness* and *straightforwardness*, as well as actual beauty, should rank among its leading characteristics; and, finally, that "as it must be capable of meeting all wants, of using all materials, and of adopting all legitimate constructive processes, so must it admit as accessories all that is genuine and beautiful in other branches of art," such as painting, sculpture, jewellery, and other "unattached objects of art."

Let us here stop. We trust that we have said enough to convince our readers, however little they may have before thought of it, that a great and signal "*renaissance*" is going on amongst us; that it has already revolutionized our Church architecture and the branches of building allied to it; that it is making rapid advances in other directions, and that its promoters have successfully proved that our secular architecture needs regeneration; that the same process seems well calculated to promote in it a wholesome reformation; and that the principles on which they are endeavouring to effect this are eminently *broad*, *free*, and *practical*. Let us then earnestly commend this great work to our readers, and urge upon them to exert their influence in its favour, and especially in the prevention of those retarding causes which have of late been brought to bear upon it in its application to the great public works of our age. It is a great and mighty movement, and is destined to prevail: let us not be found among those whose energies are wasted in attempting to stem it, but rather among those who foster and direct it, and who seek to guide the stream into the best selected and most permanent channels.

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